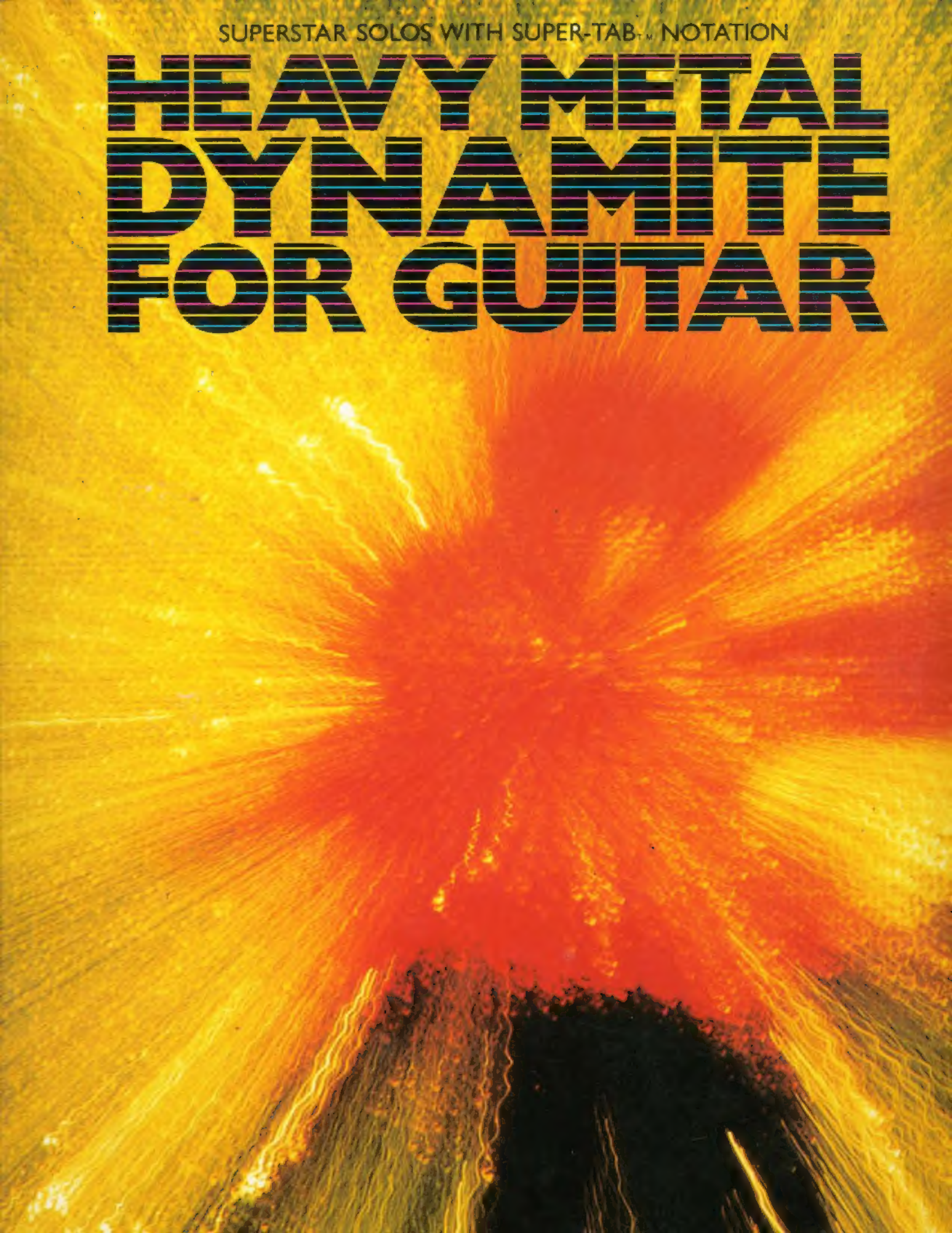


SUPERSTAR SOLOS WITH SUPER-TAB™ NOTATION

# HEAVY METAL DYNAMITE FOR GUITAR



# HEAVY METAL DYNAMITE FOR GUITAR

## TABLATURE EXPLANATION

### Definitions

**Tablature** A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



**Position** Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



### Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (1 fret).



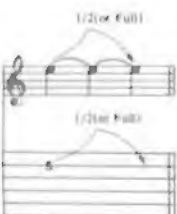
**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



**BEND:** Strike the note and bend up a whole step (2 frets).



**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



**LEGATO BEND AND RELEASE:** Strike the note. Bend up  $\frac{1}{2}$  (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



**SLIDE:** The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



**GHOST BEND:** Bend the note up  $\frac{1}{2}$  (or full) step; then strike it.



**SLIDE:** Same as above slide, but the 2nd note is struck.





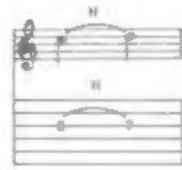
**GHOST BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or full) step. Strike it and release the bend back to the original note.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



**UNISON BEND:** The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



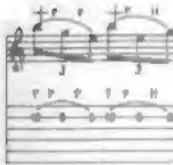
**HAMMER ON:** The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



**PULL-OFF:** The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



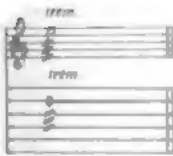
**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).



**TREMOLO BAR:** Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



**TREMOLO PICKING:** The note is struck as rapidly and continuously as possible.



**PALM MUTE (P.M.):** The note is muted by the picking hand lightly touching the string(s) just above the bridge.



**NATURAL HARMONIC:** The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



**MUFFLED STRINGS:** A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.



**ARTIFICIAL HARMONIC:** The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.

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## STAIRWAY TO HEAVEN

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Am      Gb      Fmaj7      C/G      A5      C/G (type 2)      F (type 2)      Am v      G      F

Slowly ♩ = 72

(All other chord voicings found in TAB)

Acoustic gtr.

Am E+5/G# C/G D/F# Fmaj7

sostenuto  
p

T 5 5 5 7 5 7 8 5 8 2 2 0 1 1 0 1 2  
A 7 5 8 5 5 4 3 2 3 2 1 2 1 2  
B 7 8 5 4 3 3 2 3 2 3 2 3 2

G/B Am E+5/G# C/G D/F#

0 1 1  
 0 2 2  
 2 0 0

0 7 0 7 5 5 7 5 5 7 8 5 5 8 2 3 2

sl.

Recorders (recorders arr. for gtr.)

*pp* sempre molto legato

*p*

10 12 12 12 11 10 9

12 13 9 12 11 10 9

8 10 9 8 10 9

(10) 7

Fmaj7 G/B Am C D Fmaj7 Am

Fmaj7 G/B Am E+5/G#

buy - ing\_ the stair - way to heav - en. When she gets there she knows\_ if the

0 1 2 1 1 0 1 1 0 2 2 2 0 0 0 7 5 5 5 7 5 5 7 8 5 7

8 10 12 12 12 11



C/G D/F# Fmaj7 G/B Am

stores are all closed, with a word she can get what she came for.

The first system contains measures 1 through 3. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "stores are all closed, with a word she can get what she came for." The piano accompaniment is in the right hand, starting with a treble clef and a key signature of one sharp. The guitar fretboard diagram shows the fret positions for the right hand across three measures.

C D Fmaj7 Am C G

Ooo, and she's buy - ing a stair - way to

The second system contains measures 4 through 6. The vocal line continues with the lyrics "Ooo, and she's buy - ing a stair - way to". The piano accompaniment continues in the right hand. The guitar fretboard diagram shows the fret positions for the right hand across three measures.



D C D <sup>3</sup> Fmaj7 Am  
 heav - en. There's a sign on the wall, but she wants to be sure, 'cause you

C D Fmaj7 <sup>3</sup> Am E+5/G#  
 know some - times words have two mean - ings. In a tree by the brook, there's a

C/G D/F# Fmaj7 G/B Am

song - bird\_ who sings, - some - times all of our thoughts are mis - giv - en.

*sl.*

E+5/G# C/G D/F# Fmaj7 G/B Am G/B

*p*

Am7 A7sus4 D/A *pp cresc.* Am7 Em/D

Ooo, it makes me won - der.

(Doubled by 12 stg. elec. gtr.)

D C/D D Am7 A7sus4 D

Ooo, makes me won - der.

Am7 Em/A (Dbass) D C/D D 2nd Verse C G/B

There's a feel - ing I get - when I  
(2nd x) thoughts I have seen... rings of

Rhythm Fig. 1

12 stg. elec. gtr. *sl* *mf* Rhythm Fig. 1A

Sustain all notes to form chords



Am C G/B Fmaj7 Am

look to the west, — and my spir - it is cry - ing for leav - ing. — (1st x only) In my  
 smoke through the trees, — and the voic - es of those who stand look - ing. —

H

sl

\*T = Thumb

C G/B Am7 (Play voicings below) A7sus4 D

Ooo, — it makes me won - der.

Rhy Fig 2

Rhy. Fig. 2A (continued above in slashes)

Am7 Em/D D C/D D (A<sup>4</sup>7fr.) Am7 A7sus4

Ooo, \_\_\_\_\_

D (Em) Am7 Em/D D C/D D (A<sup>4</sup>7fr.)

— real - ly makes me won - der. — And it's

3rd Verse (poco accel.)  
Repeat Rhy. Fig. 1+1A

C G/B Am C G/B Fmaj7 Am

whis - pered that soon... if we all... call... the tune... then the pi - per will lead us to rea - son. And a

C G/B Am C G/B Fmaj7 Am

new day will dawn... for those who stand long... and the for - ests... will ec - ho with laugh - ter.

Repeat Rhy. Fig. 2+2A

C G/B Am7 A7sus4 D Am7 Em/D D C/D D Am7 A7sus4

4th Verse (♩ = 84)

(Drums enter) Rhy. Fig. 1+1A

D (Em) Am7 Em/D D C/D D C G/B

Oh. \_\_\_\_\_ If there's a bus - tle in your

Am C G/B Fmaj7 Am C G/B

hedge - row, don't be a - larmed now, it's just a spring-clean for the May - queen. Yes, there are two paths you can

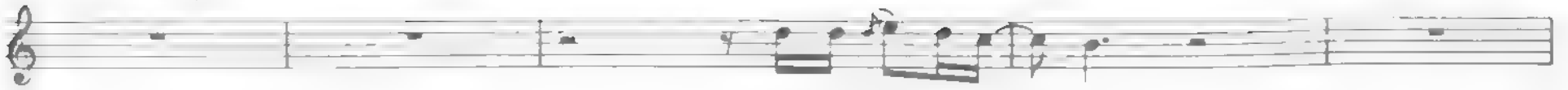
Am C G/B Fmaj7 Am

go by, but in the long run, there's still time to change the road you're on. —

Rhy Fig. 2+2A

w/Fill 1

C G/B Am7 A7sus4 D Am7 Em/D D C/D D



And it makes me won - der.

5th Verse

Rhy. Fig. 1+1A

Am7 A7sus4 D Am7 Em/D D C/D D C G/B



Ahh. \_\_\_\_\_

Your head is hum-ming and it

Am C G/B Fmaj7 Am C G/B



won't go, in case you don't know, the pip - er's call-ing you to join — him..

Dear la - dy can you hear the wind.

Am C G/B Fmaj7 Am



— blow, and did you — know — your stair - way lies on the whis - 'prin' wind, \_\_\_\_\_

C G/B D Dsus4



oh. \_\_\_\_\_

Acous. gtr.

*poco rit.*

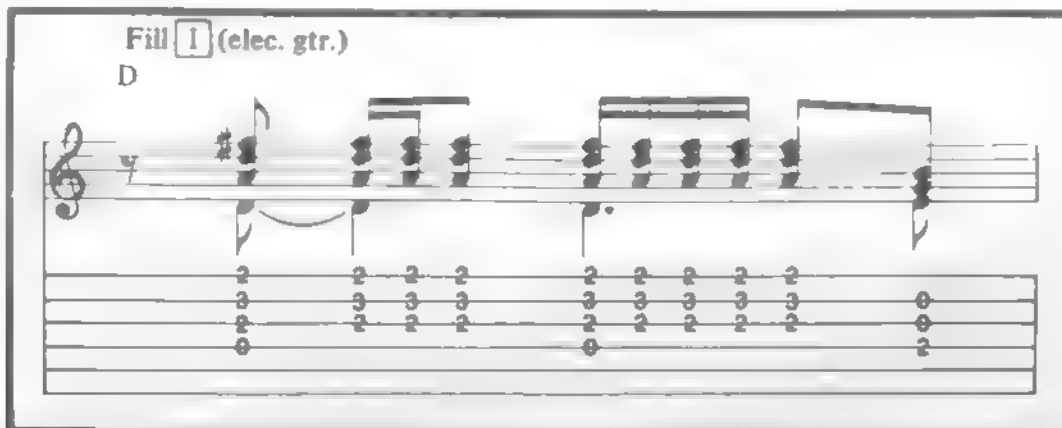


Elec gtr



Fill 1 (elec. gtr.)

D





Chord progression: Dsus4, D, Cadd9, Cadd9#11, Cadd9, Cadd9#11, Cadd9, D

Chord progression: Dsus4, D, Cadd9, Cadd9#11, Cadd9, G/B, Gmaj7/B

Guitar solo: Am, G6, Fmaj7

Rhy. grtr (elec): Rhy. Fig. 3

Chord progression: Am (root only), C/G (G bass), Fmaj7

\*Let upper notes sustain from previous 8th note while playing "root only"



Am<sup>v</sup> G F G Am<sup>v</sup> G

*sl* *(stgs)* *(Vocals 8va till\*)*

And as we wind\_ on down the road, \_

our shad-ows tall-er than our soul\_

F G Am<sup>v</sup> G F G

*slm*

there walks a la - dy we all know\_

Am<sup>v</sup> G F G Am<sup>v</sup> G

w/Fill [3]

who shines white light and wants to show\_

how ev - 'ry - thing\_ still turns to

w/Fill [3] F G Am<sup>v</sup> G F G

gold\_

And if you list - en ver - y hard, \_

Am<sup>v</sup> G F G Am<sup>v</sup> G Fmaj7

w/Fill [3]

the tune will come to you\_ at last,

when all are one\_ and one is all\_

G Am<sup>v</sup> G Fmaj7

w/Fill [4]

yeah, \_

to be a rock\_

and not to\_ roll \_

Fill [3]

A5 G5

*sl* *sl*

Fill [4]

Fmaj7



**Rhy. Fig. 4**

AS	Am	C/G <sup>(type 2)</sup>	C/G
----	----	-------------------------	-----

**F (type 2)**      **Fmaj7**

**Repeat Rhy. Fig. 4**

A5      A<sub>m</sub>      C/G (type 2) C/G      17

The musical score for 'The Rose Tree' is presented in three systems, each with a vocal line and a guitar line. The key signature has one flat (B-flat), and the time signature is 4/4. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the final line of the song, which includes a double bar line and a repeat sign. The guitar line includes various fret numbers (e.g., 10, 7, 9, 5, 12) and techniques such as 'H' (harmonic), 'sl.' (slide), and 'Full' (full chord). The vocal line includes lyrics and musical notation with notes and rests.

[illegible]

Fmaj7  
 Freely  
 rit. poco a poco  
 And she's buy - ing a stair - way to heav - en.

# BAD MEDICINE

Words and Music by  
JON BON JOVI, RICHIE SAMBORA  
and DESMOND CHILD

Moderate Rock ♩ = 120

Intro

E5 E7(no 3rd) E6 E7(no 3rd)

\*Gtr. I Gtr. II

*f* trem bar

trem (grad. bar descent)

E5 \*Synth arr. for gtr. E7(no 3rd) E6 E7(no 3rd) E5

trem bar pick sl

Your love is like bad med - i - cine, bad med - i - cine is what I need. Whoa,

Rhy. Fig. 1

P M

\*In this bar, E note is sustained from previous bar, whenever Rhy. Fig. 1 is repeated, this note is struck on beat one.

shake it up just like bad med - i - cine, there ain't no doc - tor that can cure my dis - ease (end Rhy. Fig. 1)

P.M. ---- 4

N.C. (E5) G5 N.C. (E5)

(w/fingers) sl 1/2 (w/Talk box) H

(Spoken) Bad — med - i - cine. I —

1st Verse

N.C. (E5) G5 N.C. (E5)

got a fe-ver, got a per-ma-nent dis-ease and it will take more than a doc-tor to pre-

Rhy. Fig. 2

1/2

sl

1/2

sl

cribe a rem - e - dy I got lots of mon - ey but it is - n't what I need, gon - na

N.C. (E5) G5 N.C. (B5)

take more than a shot to get this poi-son out of me. And I got all the symp-toms, count 'em

4 4 4 4 4 5 4 (4) 4 4 4 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

2 0 2 0 2 5 2 (2) 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

3 (3)

## Pre-chorus

one, two, three — First you need, — ah! (Bkgd. voc.) That's what you get for fall - ing in love. — Then you

E5

1/2 (end Rhy Fig. 1) Rhy Fig 2A 1/2

bleed You get a lit - tle and it's nev - er e - nough. — And when you're on your knees. That's what you get for

F#5

fall - ing in love. — Now — this boy's ad - dict - ed 'cause your kiss is the drug. — Whoa, ho, ho. — (end Rhy. Fig. 2A)

D5 B

1/2 1/2

Chorus  
w/ Rhy Fig 1

— Your love — is like bad med - i - cine, bad med - i - cine is what I — need. — Ho, ho, ho. —

E5 A E A E5

— Shake it up — just like bad med - i - cine. There ain't no doc - tor that can cure my dis - ease. — (2nd time) So lets play doc - tor, ba - by, cure my dis - ease. —

A E5 A E 2nd time to Coda

G5 A5 N.C.

Bad, bad med - i - cine. I—

PM...4 PM...4 PM PM...4 PM...4 PM.

1/2 trem bar

2nd Verse  
w Rhy. Fill 1  
N.C. (E5)

w/Rhy. Fig 2

G5 N.C. (E5)

— don't need no nee - dle to be giv - in' me a thrill and I don't need no an - es - the - sia or a

N.C. (A5)

nurse to bring a pill. I got a durt - y-down ad - dic - tion that does - n't leave a track, I got a

N.C. (E5) G5 N.C. (B5)

jones for your af - fec - tion like a mon - key on my back. There ain't no par - a - med - ic gon - na

Pre-chorus  
w/Rhy. Fig. 2A

E5

save this heart at - tack, when you need. — Then you bleed. —  
(Bkgd. voc.) That's what you get for fall - ing in love. —

F#5

— You get a lit - tle and it's nev - er e - nough. And when you're on your knees. That's what you get for

D5 B

fall - ing in love — Now — this boy's ad - dict - ed 'cause your kiss is the drug. — Whoa, ho, ho. —

Rhy. Fill 1



[illegible]

G5 A5 N.C.  
 Bad, bad medicine. Oh! It's Harm. (I Sm)  
 PM ..... PM ..... PM PM ..... PM. Harm.  
 3 3 3 3 5 5 5 5 7 7 24  
 3 3 0 3 0 5 5 0 5 0 0 0 9 7 0 7 24

The musical score consists of three staves. The top staff is labeled "Guitar solo" and contains a treble clef, key signature of one sharp (F#), and a common time signature. It includes lyrics "what I need -". The middle staff is labeled "Gtr. II" and features a treble clef, key signature of one sharp, and a common time signature. It includes dynamic markings such as "P", "1/2 Full", and "Full". The bottom staff is labeled "Gtr. I" and features a treble clef, key signature of one sharp, and a common time signature. It includes dynamic markings such as "trem bar", "PM-----", and "1/2". The score also includes various musical notations such as notes, rests, and accidentals.



run - nin' out of breath, oh you're an all - night gen - er - a - tor wrapped in stock - ings and a dress.

trem. bar (10)

8va

trem. bar (10) (10) (10)

(Depress & vib. simultaneously)

P

P.M.

P

B

E5

When you find your med - i - cine you take what you can get. 'Cause if there's some - thin' bet - ter ba - by, well they

f P.M. P.M. P.M. P.M.

Chorus w/Rhy. Fig. 1 (1st 7 bars only)

E5

A

E5

A

have - n't found it yet. Whoa, ho, ho' Your love is like bad med - i - cine, bad med - i - cine is

1/2

1/2

E5 A E5 A

what I — need — Whoa, ho, ho — Shake it up — just like bad med - i - cine, there ain't no doc - tor that can

E5 A E5 A

cure my dis - ease — Your love, — bad med - i - cine, bad med - i - cine is

E5 A E5 A

what I — need — Whoa, ho, ho — Shake it up, — just like bad med - i - cine. Your love's the po - tion that can

E5 G5 A5 N.C.

cure my dis - ease — Bad, — bad — med - i - cine is what I want —

Bad, bad medicine. Who's bad? Who's bad? I got it bad, I got it, (Bkgd. voc.) Bad,

G5 A5 E5 G5

PM, PM-- PM PM--4 PM--4 PM P.M.--4 P.M.--4 P.M.

3 3 3 5 5 5 9 9 9 9 9 9 9 8 9 10 11 10 11 12 8 8 9 9

3 3 0 3 0 5 5 0 5 0 0 0 7 7 7 7 7 7 7 8 7 0 9 8 9 10 3 3 0 3 0

sl sl

**Wait a min-ute! Hold on! I'm not done! One more time, with feel-ing!**

**Gtr II- Rhy Fig 3**

**Gtr. I**

**p = f (w/Vol. control)**

**(9) (9) (7) (7)**

(end Rhy. Fig. 3) w Rhy Fig 3

E5

E7(no 3rd)

E6

E7(no 3rd)

sl

Come on!

Ah, al - right.

Harm.-----

Help me out now!

pick slide

trem. bar

Harm.-----

12 12 12 (12)

0

3 2 0 (0)

0



E5

A

E5

A

Your love— is like bad med - i - cine, bad med - i - cine is

Harm (15ma)

trem bar

Harm.

P.M.

1/2

1/2

E5

A

E5

A

what I — need... Whoa, ho, ho... Shake it up— just like bad med - i - cine, you got the po - tion that can

1/2

1/2

1/2

1/2

1/2

1/2

12 11 9

10 9 7

Begin fade

E5

A

E5

A

cure my dis - ease... Your love... bad med - i - cine Your kiss... is

1/2

1/2

1/2

1/2

1/2

1/2

12 11 9 9 9 9 9

10 9 7 7 7 7 7

Fade out

E5

A

E5

A

E5

what I need... Your love... bad med - i - cine.

1/2

1/2

1/2

1/2

1/2

1/2

12 11 9 (9) 12 11 9 (9)

10 9 7 (7) 10 9 7 (7)

# YYZ

Instrumental by  
GEDDY LEE and ALEX LIFESON



(All other chord voicings found in TAB)

Moderate Rock ♩ = 104

Guitar I (Hand cymbals)

Handwritten musical notation for Guitar I (Hand cymbals). The staff shows a 10/8 time signature, a key signature of one flat, and a tempo of 104. The notation includes a 2-measure rest, followed by a series of eighth notes and a final measure with a 1-measure rest. The bass staff shows a 3-2-3-3-3-2-3-3-3-3-2-2 sequence.

Guitar II (Keyboard arr. for guitar)

Handwritten musical notation for Guitar II (Keyboard arr. for guitar). The staff shows a 10/8 time signature, a key signature of one flat, and a tempo of 104. The notation includes a 2-measure rest, followed by a series of eighth notes and a final measure with a 1-measure rest. The bass staff shows a 3-2-3-3-3-2-3-3-3-3-2-2 sequence.

Handwritten musical notation for the second system. The staff shows a 10/8 time signature, a key signature of one flat, and a tempo of 104. The notation includes a 2-measure rest, followed by a series of eighth notes and a final measure with a 1-measure rest. The bass staff shows a 3-2-3-3-3-2-3-3-3-3-2-2 sequence.

$\text{♩} = 116$

Up Tempo  $\text{♩} = 144$   
 \* (F#m)

\*Chords in parentheses are implied

(Am)

Riff [A] replaces this bar 2nd time  
 (F#m)

Riff [A]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, while the accompaniment is shown as a series of numbers (2, 2, 4, 2, 4, 2, 4, 3, 2, 4, 2) on a five-line staff. The second system continues the melody and accompaniment, with the melody staff showing a wavy line indicating a continuation or a specific musical effect. The accompaniment staff continues with the sequence of numbers (2, 2, 4, 2, 4, 3, 2, 4, 2, 4, 3, 2, 4, 2).

(Am)



5 5 5 7 7 6 5 7

5 5 5 7 7 5 7 6 5 7

5 5 5 7 7 6 5 7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, followed by a repeat sign and a section marked '(B)'. The piano accompaniment begins with a bass clef and a key signature of one sharp. It includes a sequence of notes with fingerings (5, 5, 7, 5, 7, 5, 7, 6, 5, 7, 5) and a section marked 'sl' (sostenuto) with a wavy line indicating vibrato. The second system continues the vocal melody with a 'Full' dynamic marking and a wavy line. The piano accompaniment continues with notes and fingerings (4, 5, 7, (7), (7)) and a 'Full' dynamic marking. The score is written for a single voice and piano.

[illegible]

B V V V V C *sim.* (Bass fill)

B C (Drum fill)

B C (Drum fill)

B C (Drum fill)

B (root)(chord) (root)(chord) C (root)(chord) (root)(chord) (Bass fill)

B C (Drum fill)

Guitar solo

C B



First system of guitar notation. Treble staff: Notes with slurs and fingerings (P, sl, H, P). Bass staff: Fret numbers (12), 14, (14), 12, 11, 12, 11. Includes a 'trem bar' marking and a 'Pull trem bar up' instruction.

Second system of guitar notation. Treble staff: Notes with slurs and fingerings (P, sl, H, H). Bass staff: Fret numbers 17, 12, 14, 12, 15, 14, 12, 14, 11, 12. Includes a 'Full' marking and a 'C' marking.

Third system of guitar notation. Treble staff: Notes with slurs and fingerings (H, H, P, P, H, P). Bass staff: Fret numbers 0, 7, (7). Includes a 'B' marking and a 'Full' marking.

Fourth system of guitar notation. Treble staff: Notes with slurs and fingerings (C, P, H, P, H, sl). Bass staff: Fret numbers 10, 7, 0, 7, 0, 10, (10). Includes a 'C' marking and a 'Full' marking.

(Half-time feel) w/Fill 1  
Rhy. Fig. 1 (Synth arr. for guitar)

Fifth system of guitar notation. Treble staff: Notes with slurs and fingerings (G/A, D/A, F/A). Bass staff: Fret numbers 5, 5, 5, 7, 0. Includes a 'G/A' marking and a 'D/A' marking.

Sixth system of guitar notation. Treble staff: Notes with slurs and fingerings (Fill 1). Bass staff: Fret numbers 10, (10), (10), (10). Includes a 'Feedback' marking.

(F/A) end Rhy. Fig. 1 Am G/A D/A F/A w/Rhy. Fig. 1 Am G/A

Rhy. Fig. 1 Am G/A D/A F/A

w/Rhy. Fig. 1A (Synth, below) G7/A F/A D.S. al Coda

Coda (B) A.H. (15ma) Full (pinch all notes) A.H. Full

(C) Full

Feedback

Rhy. Fig. 1A (F/A) G7/A F/A



1st Verse  
F#m7add4

A5

Asus4

A

I can hear the sound of the

Rhy. Fig. 1  
(Synth & gtr.)

Gtr II trem. bar (Gtr. II only)

Let ring

P

E5 Asus4 E F#m7add4 Dmaj9

North Star call - ing. (w/echo repeats) Turn your high beams on

P

B9sus4 F#m7add4

Stay on my wing. I'm fall - ing. (w/echo repeats) And

A5 Asus4 A E5 Asus4 E F#m7add4

spin-ning and turn - ing. This is ul - tra - glide. The be -

P

**Dmaj9** **B9sus4** **G6/9**

gin - nings — of — great — things — can - not be seen by your na -

**F#m7add4** **G6/9**

ked eye. Crack the skies like light - ning. Ma - ma's lit - tle — son - ic boom

**Bm7add4**

is sim - ply fright - 'ning. (Spoken) I'm a sky - scrap - er.

(end Rhy. Fig. 1) **Gtr. II**

*pick sl*

**F#m7add4** **Gtr. I**

*trem bar* *Full* *sl* *3* *sl* *Full* *8va* *Full* *Inco* *sl*

*trem bar* *Full* *sl*



2nd Verse  
w/Rhy. Fig. 1 (1st 15 bars only)

**Chords:** F#m7add4, A5, Asus4, A, E5, Esus4, E, F#m7add4, Dmaj9, B9sus4, F#m7add4, A5, Asus4, A, E5, Esus4, E, F#m7add4, Dmaj9, B9sus4, G6/9, F#m7add4, G6/9, Bm7add4, E7sus4.

**Lyrics:**  
 Float like a but-ter-fly. Ac-ro bat-  
 ic (w/echo repeats) Sting like a B-fif-ty-two. Dra-  
 mat-ic (w/echo repeats) And the ra-dar, the ra-dar locks on you. No  
 stat-ic (w/echo repeats) Can I reach it now I'm not  
 up here of-ten God on-ly knows,  
 and he ain't talk-in'  
 (Spoken) Sky scrap-er

**Performance Notes:**  
 Gtr II: Harm (8va) 6, trem bar, Harm 6



## w/Rhy. Fill 1

G6/9

890-

F4m7add4

- loco

The image shows a musical score for guitar, likely for a piece in the key of D major (one sharp). The score is written on two staves: a treble clef staff for the melody and a bass clef staff for the bass line. The melody line includes various techniques such as tremolo bar, steady gliss, slurs, and bends. The bass line shows fret numbers and bends. Chords G6/9, Bm7sus4, and E7sus4 are indicated above the melody line. The score is divided into measures by vertical bar lines.

The musical score is written for guitar, featuring two staves labeled "Gtr. I" and "Gtr. II". The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as chords, scales, and fingerings. The first staff (Gtr. I) starts with a "F#m7add4" chord and a "mf let ring" instruction. The second staff (Gtr. II) features a "3" (triple) and a "H" (half note) instruction. The score concludes with a "N.C. (F#6/9sus4)" instruction.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in a simple, folk-like style. The score includes various musical notations such as notes, rests, and bar lines. The title "The Rose Tree" is written in a decorative font at the top right of the page.

Rhy Fill 1

G6 9 -3

F#m7add4 -3

G6 9 -3

Let ring

Bm7add4

E7sus4

A6/9

N.C.(Emaj9/13)

(Half-time feel)

(Double-time feel)

D C#m7 D Bm7add4 A/B

Ah, ah, ah, ah, Ah.

\*T = thumb

Bm7add4 A B

Oh! Oh!

Ah

T

B7sus4 F#sus4

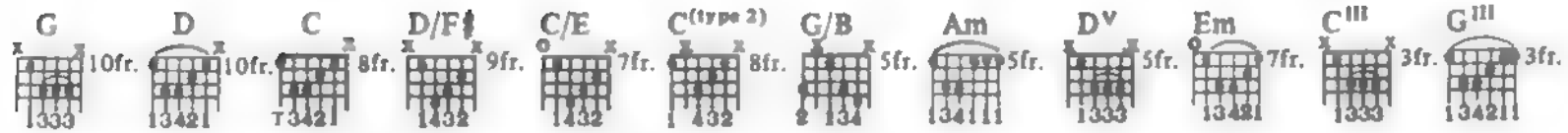
Oh!

sl

T

# HERE I GO AGAIN

Words and Music by  
DAVID COVERDALE and  
BERNIE MARSDEN



Moderately Slow Rock ♩ = 92 w/Rhy. Fill 1

Intro

\*Gtr. II  
\*Gtr. I

*mf*  
Let ring

1st Verse \*Keyboards arr. for gtr.

Rhy. Fig 1

G D w/Rhy. Fill 1 G D w/Rhy. Fill 1 C

I don't know where I'm go - ing, but I sure know where I've been.

Let ring

(Both gtrs.)

G D/F# C/E D C (type 2) G/B Am

Hang-ing on the prom-is-es in songs of yes-ter-day, an' I've made up my mind.

Dv C B Am (end Rhy. Fig. 1) Dv

I ain't wast-ing no more time, but here I go a-

Rhy. Fill 1

Let ring

\*T = Thumb

Gtr. I

**2nd Verse**  
**Repeat Rhy. Fig. 1**

Let ring



100

(elec. gtr.)



Chorus

G5 C D C D G5 C

here I go a - gain\_ on my own. — Go - in' down the on - ly road\_ I've ev - er known. —

Rhy. Fig. 2 (Both gtrs.)

D C D G5 C D C N.C. (G/B)

Like a drift - er I — was born\_ to walk a - lone. —

Am7 D Am7

An I've made up my mind, I ain't wast - ing no more time

(end Rhy. Fig. 2)

sl. trem bar Let ring

PM 1 2

3rd Verse  
w/Rhy. Fig. 1 (1st 4 bars only)

w/Rhy. Fill 1

D C D G D G C G

I'm just an - oth - er heart in - need of res - cue,

\*Rhy. Fig. 3

mf

PM

\*This part played by two separate guitars on recording

G D/G C/G w/Rhy. Fill 1 Rhy. Fig. 1A (kybd.) G D/F#

wait - ing on love's sweet char - i - ty... An' I'm gon - na hold on for the

C/E C (type 2) G/B Am7 D

rest of my days (end Rhy. Fig. 3) 'cause I know what it means to

(Both gtrs.) 1/2 P.M.----- 1/2 trem. bar trem. bar sl. sl.

Am7 D C D

walk a - long the lone - ly street of dreams. An'

P.M.----- trem. bar H trem. bar

Chorus  
Repeat Rhy. Fig. 2

G5 C D C D G5 C

here I go a - gain on my own. Go - in' down the on - ly road I've ev - er known.

D C D G5 C D C N.C.(G/B)

Like a drift - er I was born to walk a - lone.

To Coda

Am7

An' I've made up my mind, —

I ain't wast-ing no — more time, —

(cont. Rhy. Fig. 2)

PM ———

N.C. (D) (C) (D) Bridge E(sus2) A5

but here I go a - gain. —

Here I go a - gain. —

A H (15ma) Full

A H Full

A H pitch E

E(sus2) A5 E(sus2)

Here I go a - gain. —

Em

A5 A5 C D

Here I go.

Harm 1 (Rva)

Harm 1

sl P

P

sl P

w/Rhy. Fill 1 *sl.* w/Rhy. Fig. 1A *sl.*  
 C/G Full Harm. (8va) *sl.* *sl.* G 8va Full Full Full *loco* C/E *sl.* C (type 2) G/B  
 12 12-12 (12) (7) (16) 17 17 15 17 15 15 0 9 10 12 12 12 14 11 11 12 14 12 13 15 12 14  
 \*Unintentional notes.

[illegible]

The musical score is arranged in three systems. The top system features a vocal melody on a treble clef staff with lyrics "to walk a - long - the lone - ly street of dreams..." and a guitar accompaniment on a treble clef staff. The guitar part includes a D major chord, an Am7 chord, and a D major chord, with a wavy line indicating a tremolo effect. The middle system features a bass line on a bass clef staff and a drum part on a drum staff. The bass line includes a wavy line indicating a tremolo effect and a "P.M." (Pedal Motion) section. The drum part includes a wavy line indicating a tremolo effect and a "trem. bar" (tremolo bar) section. The bottom system features a guitar accompaniment on a treble clef staff and a bass line on a bass clef staff. The guitar part includes a wavy line indicating a tremolo effect and a "trem. bar" section. The bass line includes a wavy line indicating a tremolo effect and a "trem. bar" section. The score concludes with a wavy line indicating a tremolo effect and a "trem. bar" section.

*Begin fade*  
Repeat Rhy. Fig. 4

here I go a - gain\_ on my own.\_\_\_\_ Go - in' down the on - ly road\_ I've ev - er known.\_\_\_\_

Like a drift - er I\_ was born\_\_ to walk a - lone.\_\_\_\_

# WAIT

Words and Music by  
VITO BRATTA and MIKE TRAMP

Moderate Rock ♩ = 144



Intro

Intro

D A D C/D

Wait... wait... I nev - er had a chance to love...

Gtr I (12 stg acous) *mf* (pick w fingers)

Gtr II D5 (elec gtr) *mf* P.M. *cresc* ⑤ open A A5

— you. Now I on - ly wan - na say I love you one more time...

(Fade out)

1st Verse *dim.* A7 D/A Dmadd2/A

Wait... just a mo - ment be - fore our love... will die... 'cause

Rhy Fig. 1 *mf* (w/pick) Let ring *sl*



A A7 D Dmadd2/A

I must know the rea - son why we say good - bye.

*sl*

A A7 D Dmadd2/A

Wait just a mo - ment and tell me why, 'cause

*sl*

A A7 D Gtr. II

I can show you lov - in' that you won't de - ny.

*sl* (end Rhy. Fig. 1)

⑤ open

*p*

A A7 D/F#

Gtr. II (Gtr. I out)

(w/echo repeats)

P M

2nd Verse

Dm N.C. A5 N.C. (A7) (D/F#) (Dm/F)

I said wait, and show your lov - in' like it was be - fore,

PM ... 4 PM PM ... 4 PM PM ... 4 PM sl PM ... 4 PM

3 2 3 0 3 0 3 2 3 0 2 (2) 0 0 0 0 4 2 3 (3) 3 3 3 4 4 2 (2) 2 5 2 2 5 2 1

p sl

A5 N.C. (A7) (D/F#) (Dm/F)  
 'cause I won't let that feel - in' walk out through the door.  
 PM PM PM PM PM PM PM PM  
 1 1 3 3 2 2 2 (2) 0 0 0 0 3 (3) 3 3 3 3 2 (2) 2 2 2 2 1

[illegible]

A A7 D/F# Dm/F

'cause babe, I need to hold you like I did be - fore.

*sl* P.M. --- 4 Let ring P.M. P.M. --- 4 P.M. \*T P.M. T P.M.

*sl* \*T = thumb

Pre-chorus B5 E5 F#5 G5

So if you go a - way, I know that I will fol -

*sl* P.M. --- 4 Let ring --- 4

*sl*

N.C. Bm E5 B5

low, 'cause there's a place in - side my heart that tells me hold

(Third gtr) trem bar (Two gtrs --- 4)

F# B5 F# B5 F# B5 F#5 B5 F#

— out, hold out, hold out, oh, ba - by

P.M. --- 4 P.M. --- 4 P.M. --- 4

## Chorus

Gtr III  
(elec)

D5

A5

G5

A5

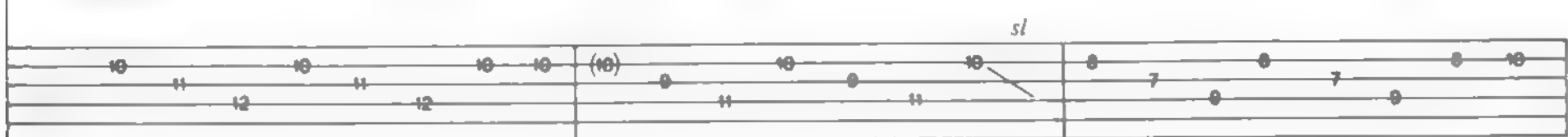


Gtr. II

P.M. .... 4

P.M. .... 4

P.M. .... 4



© 3fr. 2fr.

G

F#



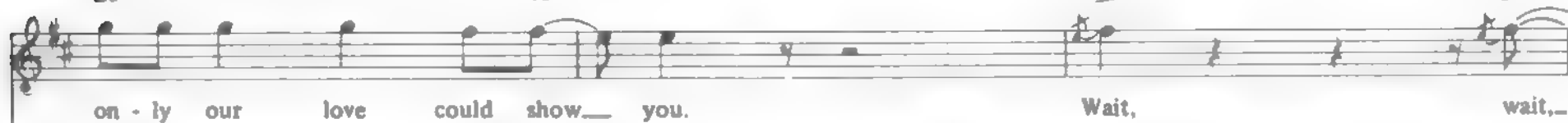
Both gtrs. play Rhy. Fill 2 2nd time.

E5

A

D5

A5



(Both gtrs)

sl.

Let ring

H P

P.M. .... 4



sl.

Rhy Fill 2

E5

A5

H P



G5 A5 D5 A5

I nev - er wan - na be with - out — you. Wait, wait, —

P.M. .... 1 P.M. .... 1 P.M. .... 1 P.M. .... 1

sl sl

no, I nev - er had a chance to love — you. Now I

(Both gtrs.)

P.M. .... 1 Let ring

G

2nd time to Coda

Bb F A

on - ly wan - na say I love — you one more time. —

Gtr IV (lead gtr.)

sl

Guitar solo  
w/Rhy. Fig. 1  
A

\*Full A7 \*\*Full D/A

(hold note) .... 1

sl

3 hold bend

\*Full \*\*Full

\*Bend and vibrato are  
executed by fret hand, fingered  
at 3rd stg., 2nd fr.\*\*Bend w/fret hand  
at 3rd stg., 9 fr

\*Tap str. lightly at designated fret while holding previous note.

**Dmadd2/A**

**A**

**A7**

P T P H P sl.

H P H T P sl TP 1/2 P TP sl sf

TPH TP 1/2 sl

-3- -3- -3-

6

P T P P H P sl.

H P H TP sl TP 1/2 P TP sl sf

TPH TP 1/2 sl.

(20) 14 15 14 (14) 12 14 12 10 (10)

12 8 12 15 12 14 15 14 (14) 12 15 12 8


12 15 12 14 15 14 (14) (14)

w/Rhy. Fill 1  
Dmadd2/A

*D. S. al Coda*

Rhy. Fill 1

Dmadd2/A





Coda

D

A/D

C/D

— you. Wait. Um, ba - by, — I'm beg - gin' you.

Let ring

G/D

F/A

wait - ing. — No, I nev - er had a chance to love — you.

Gtr. I  
(12 str. acous.)

A7

D/A

Dmadd2/A

Let ring

*sl.* *(poco rubato)*

A

A7

D/A

Dmadd2/A

*sl.* *molto rit*

# YOU GIVE LOVE A BAD NAME

Words and Music by  
JON BON JOVI, RICHIE SAMBORA  
and DESMOND CHILD

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate Rock ♩ = 124

Band tacet

Intro

C♯m

A

B

B/C♯

G♯5

E

4fr.

10

1333

1777

194

4fr.

7fr.



bad\_ name

Gtr II C♯m A B C♯ B C♯m

Gtr I *f* *pick* *sl* *Full* *Full* *1/4*

(w/Octave divider doubling pitches 8va)

*sl*

A B G♯ B E C♯m A B C♯

⑥ 4fr. ⑥ 2fr. ④ 2fr. ⑤ 2fr. 4fr.

*Full* *Full* *P* *Full* *Full*

B Full C#m Full A Full B

*slight vib*

Full Full Full

NC (C#m)

PM

1st Verse  
N.C. (C#m)

An an - gel's smile is what you sell You

Rhy Fig 1 end Rhy. Fig. 1

trem bar

PM

Repeat Rhy. Fig. 1A (2 times)

prom - ise me heav - en then put me through hell. Chains of love got a

Rhy. Fig. 1A end Rhy. Fig. 1A

PM

hold on me. When pas - sion's a pris - on you can't break free.

Oh, \_\_\_\_\_ you're a load - ed gun. — (1st time only:) Yeah...

N.C. (F#) N.C. (C#m)

trem bar slow descent

1 1/2

sl H

trem bar 1/2

sl H

Oh, \_\_\_\_\_ there's no - where to run.

B

3

1 1/2 1 1/2 1 1/2 1 1/2

3

A.H. (8va)

trem bar

w/Feedback

1 1/2 1 1/2 1 1/2 1 1/2

A.H.

(4)

Feedback pitch F#

No one can save me, the dam - age is done Shot through the heart.. and

N.C. (F#) (G#)

3 3 3

Chorus C#m A B C#

2fr. 4fr.

semi-harm. trem bar

trem bar

(3) 5 (5)

B C#m A B G# B E C#m

you're to me, you give love a bad name.

(Bad name.) I

2nd time to Coda I

3rd time to Coda II

B C#m B C#m A B G# B

play my part and you play your game. You give love a

E C#m A B

bad name. Hey, you give love a bad name.

(Bad name.)

(Kybd. arr. for gtr.) C#m B/C#m C#m C#m7

Gtr. I

A.H. (15ma)

sl.

1 1/2 1 1/2

trem. bar

1 1/2 1 1/2

A.H.

sl.

A.H. pitch: G#

You

2nd Verse

Repeat Rhy. Fig. 1

N.C. (C#m)

Repeat Rhy. Fig. 1A (3 times)

paint your smile on your lips, blood-red nails on your fin - ger - tips. A

D.S. al Coda I

3 3 3

school boy's dream, you act so shy. Your ver - y first kiss was your first kiss good-bye.

**Coda I**

④ 2fr. E C♯m A B

bad name. (Bad name.) You give love. . .

A.H. Full

(w/Octave divider) A.H. Full

**Guitar solo**

⑤ 2fr. 4fr. C♯m A B C♯ B C♯m A B C♯

1/2 1/2 1 3 1/2 A.H. sl. sl. sl. sl.

trem. bar 1/2 :/2 1 3 1/2 A.H. sl. sl. sl. sl.

⑤ 2fr. 4fr. B C♯m A C♯

8va sl. sl. loco sl. H P H P sl. sl. PPH Full sl. PH sl. PPH P H

trem. bar sl. sl. sl. H P H P T sl. T sl. PPH Full T sl. P H T sl. P H P H P H

⑤ 2fr. 4fr. B C♯m A

1 1/2 2 1 1/2 Full Full Full

trem. bar 3 trem. bar Full Full Full Full

1 1/2 2 1 1/2 Full Full Full Full



G#5

Oh!

P.M

trem. bar

Chorus

Band tacet

Shot through the heart\_ and you're to\_\_ blame, you give love\_\_\_\_\_ a

bad\_ name. I play my part\_ and you play\_ your\_ game.

You give love\_\_\_\_\_ a bad\_ name. (Bad\_ name.)

*D.S. al Coda II*

Coda II

bad\_ name. (Bad\_ name.)

A B E C#m A B E C#m

You give love,\_ you give love,\_ bad\_ name.

(Wo,\_ wo,\_ wo.)

*Play 4 times and fade*

*Enter 2nd time (fade in)*

Full 1/4

pp — f

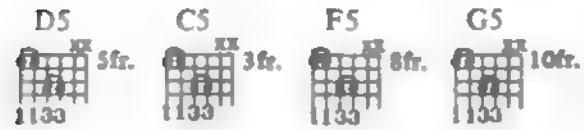
Full 1/4

# TOBACCO ROAD

Words and Music by  
JOHN O. LOUDERMILK

Moderate Rock ♩ = 144

Triplet feel (♩ = ♩♩♩)



Intro

N.C.(D5)

C5

1st Verse

ma - ma died and my dad - dy got drunk. Left me here — to

die or grow in the mid - dle of To - bac - co Road.

2nd Verse

Grow - in' up, rust - y shack,

all I had — was hang - ing on my back On - ly you — know —

musical notation includes guitar chords (D5, C5, D5, (C5), (D5), C5), triplets, slurs, and fret numbers (5, 6, 7, 8, 9, 10, 12, 14, 15, 17).

performance instructions include: *sl* (slide), *PM* (pick mute), *A.H.* (ah), *Full*, *trem bar* (tremolo bar), and *sounding pitch G*.

D5 C5 D5

how I loathe this place\_ called To - bac - co Road.

A.H. (15ma) Full 1/2

sl steady gliss P trem bar

7

N C

But it's home, ah! Heh! Oo, on - ly

sim.

3

D5

life I've ev - er known, on - ly

sl

3

G

you know how I love

sl

3

H sl. sounding pitch: A sl. sl.

N.C (D)

bring it back to To-bac-co Road.

A H (15ma)

• A.H. trem. bar

But it's home.

3 3 3

2

9 9 9 10 10 10 11 11 11  
 9 9 9 10 10 10 11 11 11  
 7 7 7 8 8 8 9 9 9

\* Allow open strgs. to ring sympathetically to produce supplementary pitches



④ 12fr. D *sl* C5 D5 C5 D5 C5

*Straight 8ths*

Ha! Ah! Da! Da! Da! Da! (Let's) go!

2 2 2 2½ 2 2½ Full

slow release trem bar

15 15 15 15 13 (13) 15 15 (15) 13 (13) 15 Full

\*Strike A ⑥ 5fr.

The musical score is for the song "The Girl Who Came to Supper" by J. H. Williams. It is in the key of B-flat major (two flats) and 2/4 time. The score is divided into three systems. The first system contains the first two measures, with notes for D5 and C5 indicated above. The second system contains measures 3 through 10, featuring various musical notations such as slurs, accents, and dynamic markings like "Full". The third system contains measures 11 through 16, with a key signature change to one flat (B-flat major) indicated by a flat symbol. The score includes a variety of musical notations, including slurs, accents, and dynamic markings like "Full". The piece concludes with a double bar line and a repeat sign.

Rhythmic Figure 1 is presented as a musical score for two staves. The top staff features a series of notes with slurs and accents, labeled with 'D5', 'C5', and 'F5'. The bottom staff contains a more complex melodic line with slurs, accents, and fingerings, including a section marked 'trem. bar' and another marked 'Depress & vibrate trem. bar simultaneously'. The score concludes with a final measure marked 'Full'.



[illegible]

\*Depress stg. against front pickup (produces F on a standard Stratocaster).

[illegible]

The musical score for 'Rock On!' by Aerosmith is presented in a three-staff format. The top staff is for the guitar, the middle for the bass, and the bottom for the drums. The key signature is one flat (Bb) and the time signature is 4/4. The score includes a 4th Verse section with lyrics 'Bring that dy-na-mite,' and a guitar solo section with various techniques like 'loco', 'slow bend', and 'sl'. The score is written in standard musical notation with a key signature of one flat and a 4/4 time signature.

Fill 1

Harm. 1 1/2

trem bar

Harm. 1 1/2

7

Fill 2  $8va-1$

\*\* This note is produced by tapping onto the fretboard at the 22fr. with the edge of the pick. The bend of two whole steps is held from the last bar of the guitar solo section.

D5 C5 D5 C5 D5 F5

and a crane, — blow it up, — start all o - ver a - gain —

*sl.* *sl.* *sl.* *sl.*

3 3 3

D5 C5 D5 C5 D5

Build a town, be proud to show, — in the name — To -

*sl.* *sl.* *sl.* *sl.*

3 3 3

*Straight 8ths*

*sl.* *trem bar*

4

bac - co Road. —

*rit.*

3 3

# WHOLE LOTTA LOVE

Words and Music by  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES and  
JOHN BONHAM



Moderate Rock ♩ = 92

Intro

Intro

N.C. E N.C. E5

*sl.* *f* *sl.* *sl.* *sim.*

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4

*sl.* *sl.*

1st Verse

N.C. E N.C. E5 N.C. 3

You need cool - in', - um, ba - by I'm not fool - in'. I'm gon - na

Rhy. Fig. 1

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

*sim.*

Repeat Rhy. Fig. 1

E5 N.C. E5 N.C. E5 N.C.

send ya - - - back to school - in'. Way down - in - side.

(end Rhy. Fig. 1)

*sl.* *sl.* *sl.* *sl.*

E5 N.C. E5 N.C. E5 N.C.

uh, hon - ey you need it. I'm gon - na give you my love. I'm gon - na give you my love.

Chorus  
E5 *Slide gtr.* D

E5 *sl.* D

E5 D

Oh! Wan-na whole lot - ta love. Wan-na whole lot - ta love. Wan-na whole lot - ta love.

PM - 4 PM - 4 PM - 4 PM - 4

E5 *sl.* D E5 N.C. 2nd Verse E5 N.C.

Wan-na whole lot - ta love — You been — learn - in', and ba - by, I been —

PM - 4 PM - 4 PM - 4 PM - 4

E5 N.C. E5 N.C. E5 N.C.

— learn - in', All — them — good times, — ba - by, ba - by, I been a — yearn - in', ah

sl. sl. sl. sl.

E5 N.C. E5 N.C. E5 N.C. (steady gliss)

Uh way — my down in - side. — uh, hon-ey you need - a. — I'm gon-na give you my love, — ah! —

sl. sl. sl. sl.

72

Chorus

E5 N.C. E5 D

E Side gtr. sl. D

I'm gon-na give you my love, ah. —

Oh' Whole lot - ta love. —

Wan-na whole lot - ta love. —

Rhy. Fig 2

PM PM

sl. sl.

sl.

Musical score for "You been" by The Roots. The score is for a piano and includes a vocal line and a piano accompaniment. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The vocal line is a simple melody. The score is divided into measures, with some measures containing rests or specific instructions like "w/Fill 1" and "N.C.".

Fill 1

NC

ES

NC

sl

P.M.

sl

sl

3rd Verse E5 N.C. 3 w/Riff A E5 N.C. Repeat Riff A (5 times) E5 N.C.

cool - in' and ba - by, I've been drool - in' All the good time ba - by, I been

8va... sl

sl

E5 N.C. E5 N.C. E5 N.C.

mis - us - in' Uh, way, way down in - side... I'm gon na give you my love.

E5 N.C. w/Fill 2 E5 N.C. w/Riff A (2 times) E5 N.C.

I'm gon - na give you ev - 'ry inch of my love... I'm gon - na give you my love... Hey!

E5 N.C. w/Rhy Fig. 2 (4 times) E5 D Chorus Slide gtr. E5 sl. D

Al - right, let's go! Wan - na whole lot - ta love. Wan - na whole lot - ta love.

E5 sl. D E5 sl. D E sl. Free time (Band tacet)

Wan - na whole lot - ta love. Wan - na whole lot - ta love. Way down in

E A dim

side, wom - an, you need, yeah, love!

Riff A E5

PM - 4 PM - 4

sl. sl.

Fill 2 E5 N.C.

PM - 4 PM - 4

sl. sl.

In time  
(Drum fill)

N.C.

E5

N.C.

E

N.C.

Ma, — ma, — ma, — ma! —

P.M. --- P.M. ---

P.M. P.M. ---

E5

N.C.

E5

N.C.

E

N.C.

Ma, — ma, — ma, — ma! —

Whoa! —

sim.

E5

N.C.

E

N.C.

E5

N.C.

Shake — for me, girl.

I wan - na be your back-door man'

E

N.C.

E5

N.C.

E

N.C.

E5

N.C.

Hey!

Oh! —

Hey!

Oh!

Hey!

Oh'

Oo' —



15 NC F NC E5 NC

Ho' Oh' Oh' Oh'

Who ma ma head! (w/echo repeats) Keep it cool - in', ba - by!

Uh, keep it cool - in', ba - by! Uh, keep it cool - in', ba - by! Uh, keep it cool - in', ba - by! Uh'

Ah' Ha' Ha' Ho' Oh'

Begin fade

Fade out





**Gtr. II**

N.C.(G♯m) *grad bend* *Fdbk* *Full* *(bva)* *Full* *P* *3* *AH* *(15va)* *E/G♯* *trem bar* *AH*

**Gtr. I**

*sl* *P* *PM* *H* *PM* *trem bar*

*Fdbk pitch C♯* *AH pitch: E♯*

**Gtr. II**

N.C. (G♯m) *1/2* *P* *1/2* *Fill 1* *E5* *D♯5*

*1/2* *P* *1/2* *H* *(w/Flanger)*

**Gtr. I**

*sl* *P* *PM* *H* *sl*

*sl.* *P* *H* *sl.*

**Gtr. I**

⑥ open 2fr. *E* *F♯* *PM*

**Gtr. II**

**Gtr. III**

*(both notes vib)* *sl* *trem bar (both gtrs)* *sl*

*5* *6* *9* *8* *8* *7* *5* *7* *7* *7*

*7* *10* *11* *10* *10* *8* *7* *10* *7* *7*

*sl*

⑥ 2fr. F# w/Rhy. Fill 3 Bsus4 B(add 4) Asus4 A(sus2)

Gtr II (Gtr III out)

semi harm (both notes)

sl

sl

sl

H

NC (F#m)

Gtr I

PM

sl

H

P

PM

w/Rhy. Fill 4 B5 Bsus4 A B5 C#5

Gtr II

Full

A H

Full

A H

Gtr III

H

P

H

H

sl

sl

sl

sl

\*Gtr II tabbed on right

Rhy. Fill 3 Bsus4 B(add 4) Asus4 A

Let ring

Rhy. Fill 4 Bsus4 B(add 4) Asus4 A B5 C#5

Let ring

sl

sl

sl

Gtr. I      C♯5      B5      A5      E5

The musical score is divided into two systems. The first system features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a time signature of 8. It includes a guitar part (Gtr II) with a wavy line indicating vibrato and a feedback part (Fdbk) with a wavy line. The second system features a bass clef staff with a key signature of three sharps and a time signature of 8. It includes a guitar part (Gtr IV) with a wavy line indicating vibrato and a feedback part (Fdbk) with a wavy line. The score is written for a guitar and a feedback unit.

Musical score for "w/Rhy. Fill 1". The score includes guitar and bass staves with tablature and fret numbers. The guitar staff features a melodic line with a slide (sl) and a vibrato (vib) instruction. The bass staff includes a rhythmic line with a slide (sl) and a vibrato (vib) instruction. The tablature for the guitar shows fret numbers 8, 9, 10, 11, and 12. The bass staff shows fret numbers 5, 8, 9, 10, 11, and 12. The score is divided into three measures.

[illegible]

NC (G#m) 6 P P 6 P P 6 P P 6 P P

Gtr II

Gtr III

8va 1/2 1/2

sl

20 20 20 20

P P P P

Gtr I

sl PM ... H sl PM ... H

2 7 7 6

8va locoH P w/Fill 1 E5 D#5

trem bar

16 16 16 16 16 16 19 19 19 19 19 17 18 18 18 18 17 18 17 18

H P

10

Gtr I

sl PM ... P PM ... H sl PM ...

2 7 7 6 9 9 7 8 8 6

w/Fill 1A (B) 2fr. F#

Gtr I

Gtr III

Gtr IV

trem bar 1/2 1/2

sl (both notes vib)

5 8 9 8 7 7 10 11 10 8 9 8 10 10 9 7 9 7 7

\*pull bar up

Fill 1A

8va

17 19 18

17 19 18



⑥ 2fr. F# w/Rhy. Fill 3 Bsus4 B(add 4) Asus4 A Gtr. I

P M H sl trem bar P M H P

w/Rhy. Fill 4 sl. Bsus4 Full B(add 4) sl. Asus4 Full A B5

P M P Full sl Full

(2) 2 2 4 2 2 2 5 4 2 5 4

N.C.(C#m) (8va)

Fdbk. trem. bar.

(6) (6)

Gtr. I A H. (15ma)

P M sl P M A H

sl

C#5 Full B5 Full A5 Full A H pitch G# ES Full

Full Full Full Full

(6) (6) 14 12 10 9

10 14 12 11

sl P M sl P M

sl

2 6 4 7 6 4 2 6 4 2 2 0

2 6 4 2 0

The musical score is written for guitar and bass. The guitar part (top staff) begins with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a long sustain, a tremolo bar section, and a final section with a tremolo bar. The bass part (bottom staff) is written in a 2/4 time signature and includes a section with a tremolo bar. The score is divided into measures by vertical bar lines. The guitar part includes a section with a tremolo bar and a section with a tremolo bar. The bass part includes a section with a tremolo bar and a section with a tremolo bar. The score is divided into measures by vertical bar lines. The guitar part includes a section with a tremolo bar and a section with a tremolo bar. The bass part includes a section with a tremolo bar and a section with a tremolo bar.

N.C. (G#m)

The musical score for "N.C. (G#m)" consists of two staves. The top staff is a guitar staff in G# minor, featuring a melodic line with slurs, accents, and dynamic markings like *sl.*, *P.M.*, *p*, and *H*. The bottom staff is a bass staff with a fretboard diagram showing fingerings (1-4, 2-4, 7, 4, 6) and dynamic markings (*sl.*, *P*, *H*) corresponding to the guitar part.

The image shows a musical score for guitar, consisting of two systems. Each system has two staves: a treble clef staff and a bass clef staff. The treble staff contains musical notation with notes, slurs, and various markings such as 'sl' (slide), 'P' (palm mute), 'H' (harmonic), and 'pick sl' (pick slide). The bass staff contains fret numbers (e.g., 2, 4, 7, 9) and some notes. The score is written in a key with two sharps (F# and C#). The first system is marked with a 'P' (palm mute) and a 'H' (harmonic). The second system is marked with a 'P' (palm mute) and a 'H' (harmonic). The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'.

Gtr. I  $C\sharp 5$   $A\ E5^{VII}$   $C\sharp 5$   $G\sharp 5$   $E\ B5$   
 Gtr. II  $A\ H$   $(15ma)$   $A\ H$   $P.M. \dots +$   $Full$   $1/2$   $5$   $H\ P\ P$   $sl$   
 $7\ 6\ 7\ 4\ (4)$   $7$   $7\ 6\ 4\ 4\ 4\ 7\ 4$   $6\ 4\ 4\ 6\ 6\ 6\ 4$   $6\ 7\ 6\ 4\ 6$   $(6)$   
 $P$   $A.H.$   $P$   $H\ P\ P$   $sl$   
 pitch:  $E\sharp$

84

5<sup>th</sup> open A C#5

A5 B5

sl H H H H H P H P 1/2

12 9 9 12 9 9 12 9 9 12 9 9 12 9 12 12 13 12 13 12 13 12 12 13 12 13 12 16 12 12 13 12 14 11 11

5<sup>th</sup> open A E5 VII

5<sup>th</sup> 4fr. C# C#5

6<sup>th</sup> pen E G#5

Full P sl P P P P Full

Full P sl P P P P sl Full hold bend

9 12 9 12 11 9 10 9 9 12 12 11 9 11 9 9 8 9 8 11 11 9 (9) 6 9 6

6<sup>th</sup> open E B5

6<sup>th</sup> open G# G#5

5<sup>th</sup> 4fr. C# C#5

8va

6<sup>th</sup> open A E5 VII

trem bar

(8va)

Fdbk

Full

sl

H H H P H H P sl H P sl H P sl H P H P H P H

9 11 12 11 12 11 12 14 16 12 11 12 11 9 11 9 11 12 11 12 14 12 14

\*pull bar up. Fdbk. pitch: C#

\*Vibrato & bend w/fret hand

5<sup>th</sup> open A B/D#

5<sup>th</sup> open E G#5

8va

sl H P P P sl

sl H P P P P P

1/2

AH (8va)

sl H P P P P sl

16 17 16 14 19 19 21 19 17 16 17 16 14 17 14 16 16

AH

16

A5 F#5 B5 G#5 C#5

8va

Full

loco

pick sl

(8va)

Fdbk

trem bar

H Full P P H P P H H H P P H H H P

21 22 19 21 17 16 19 16 17 19 17 16 13 14 16 14 5 4 5 7 5

6 (6) (6)

Fdbk. pitch: B

Fdbk. pitch: C#

85

w/Fill 2  
© 2fr.  
F#

P.M.

Gtr. II

Gtr. III

trem. bar  
• 1/2

sl. (both notes vib)

w/Rhy. Fill 1

5 6 7 8  
7 10 11 10

5 6 7 8 10  
7 10 11 10 12

5 6 7 8  
7 10 11 10

⑥ 2fr. F#

P M

Gtr. II

Gtr. II

(both notes vib)

A H  
pitch, F#

5 8 9 7 8 8 7 5 7 7 7 4 8  
7 10 11 10 10 10 9 7 9 7 7 7 8

N.C.(F♯m) H A.H. loco

Gtr. II (Gtr. III out) *8va*

A.H.

A.H.

16 18 17 (17) 18 (18)

[illegible]

Fill 2 (8va)

Fdbk

(G)



# STILL OF THE NIGHT

Words and Music by  
DAVID COVERDALE and JOHN SYKES



Moderate Rock ♩ = 104

Intro

N.C.

V > sl.

F#5

1st Verse  
N.C.

F#5

In the still of the night... I hear the wolf howl, hon-ey, sniff-in' a-round your door... In the

still of the night... I feel my heart beat-in' heav-y, tell-in' me I got-ta have more...

Riff A

N.C. E5 B N.C.

P P P M-1 H P P P P M-1 P M-1

P P P P M-1 H P P P P

B A F#5

In the shad-ow of night\_ I see the full moon\_ rise,

(end Riff A)

PM----- PM-----

tell - in' me what's\_ in store\_ My heart\_ start ach-in', my bod - y start a-shak-in' an' I

Gtr. II

Full

Full

Repeat Riff A

N.C. E5 B N.C. B A

can't take no more\_ 'N' no, no, no!

N.C. E5 D5 N.C. E5

(2nd time only) Oo, ma - ma!

Rhy. Fig. 1

PM----- PM----- PM----- PM----- PM----- PM-----

sl



## Pre-chorus

D5 A5

(end Rhy Fig 1) Now I just wan-na get close to you... an' take your love so sweet. An'

sl.

P.M.--- P.M.----- P.M.----- P.M.----- P.P P

sl.

P P P

B5 A5 G To Coda F#sus2

I just wan-na make a - love to you... feel your bod - y heat.

sl.

P.M.-----

sl.

Chorus N.C. E5 D5

In the still of the night... In the still of the night...

sl.

P.M.--- P.M.----- P.M.--- P.M.-----

sl.

N.C. E5 D5 N.C.

O - ver here... ba - by!

sim

H H P P P P M-1 H P P P

H H P P P H P P P

E5 B N.C. B A

In the

(cont. in slashes)

P P P P M-1 H P P P P

P P P H P P P P

F#5

heat of the day— I hang my head down low— an' hide my face— from the sun— Through the

light of the day— un - til the eve - ning time— I'm wait-ing for the night to c - c - c - come.

6 open E F#5

sl

## Repeat Rhy. Fig. 1

N.C. E5 D5 N.C. E5 D5

Oo, — um, ba - by. — In the still of the night, —

D/F# C5 C/E G Am7

in the cool moon - light, — I feel my heart — is ach - ing. In the still of the night. —

Let ring P M-1 P M

P

sl sl sl sl sl

Fsus2

(steady gliss.)

E5

trem. bar (depress bar slowly)

Interlude

Em add9

Cadd#4

Kybd

pp < mf

Oo, ba - by. (w/echo repeats)

Oo, -

2 1/2

2 1/2

mp trem bar

1

1/2

P

Let ring

5

7

7

sl

babe -

Long time a - way ...

3

dim

Cadd#4

Emadd9

(whispers)

N - need to be clos - er. -

mp

3

sl

sl

P

Let ring

sl

sl

7

5

5

5

(5)

Em7

*f*

I can't keep a - way, — I can't keep a - way, — can't keep a - way...

*mp*  
Let ring

Cadd2

Em7

I. ——— can't keep a - way, — no... — huh!

3

5

You got - ta give me love, — got - ta give me some lov - in' ev - 'ry day. —

*p*

Cadd2

Em7

Can't keep a - way. —

Harm. (8va)

Harm.

N.C. (Em)  
Riff B (upstems only) ----- 1

•Gtr. II

•Gtr. I

P M ----- 1

mf

sim

Repeat Riff B (14 times)

(C) (D)

\*Both gtrs. adapted from kybd.

(Em)

Gtr. III (kybd.)

Gtr. I

(C) (D)

(Em) (D) (C)

(D) (Em) (D)

(C)

pick sl

(D) E5

D5/E

Oo, ba - by, oo, ah!

Lead gtr.

f

Rhy. gtr.

f

**Rhy. Fig. 2**

C5 D5 Em7 D/E A/E F  
 Esus2 D5 E Em7add4 D/E C D Em7 D/E  
 A/E I (end Rhy. Fig. 2) Esus2 D/E Em7add4 D/E C D  
 trem. bar

\*Pull up on bar

Get o - ver here, ba - by!

8va

Full Full

Full Full Full Full Full Full Full Full

6 5 5

Full Full

Full Full Full Full Full Full Full Full

Full P P PM... H P P P P

P P H P P P

The musical score is arranged in three systems. The top system features a guitar staff with a treble clef and a key signature of one sharp (F#). Above the staff, the chords E5, B, N.C., B, and A are indicated. The guitar part begins with a whole rest, followed by a half rest, and then a quarter note G4. The lyrics "In the" are written below the staff. The middle system contains piano and bass staves. The piano part is written in a treble clef and includes dynamic markings (P, H, PM) and articulation (accents). The bass part is written in a bass clef and includes dynamic markings (P, H, PM) and articulation (accents). The bottom system continues the piano and bass staves, with the piano part ending with a double bar line and the bass part continuing with a double bar line.



## 3rd Verse

**F#5**

still of the night\_ I hear the wolf howl, \_ hon-ey, \_ sniff-in' a-round\_ your door. \_ In the

**D.S. al Coda**

still of the night\_ I feel my heart beat-in' heav-y, \_ tell-in' me I got-ta have more! \_

## Coda

**Fsus2**

heat!

## Outro

**E5****D**

In the still of the night! \_

*sl*  
steady gliss.*sl*

**C** **G** **A5** **G** **F**

Oo, \_ yeah! \_ In the still of the night! \_

*sl* *Let ring* *sl* *sl*

*sl* *sl* *sl*

**E5** **D** **C** **G** **A5** **G**

I will be sneak-in' 'round your door. \_

*sl* *sl* *sl*

*sl*

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "In the still of the night!" and guitar chords F(sus2), E5, D5, C, G, and Am7. The second system shows the piano accompaniment in treble clef with dynamics like *Let ring*, *p*, and *sl*, and guitar chords H and PM. The third system shows the guitar part in standard notation with fret numbers and a *sl* (slide) instruction.

The musical score for "The Nightingale" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "In the still of the night!" and "Ain't noth - in' gon - na stop". Above the melody are guitar chords: F, E5, D5, C, and G. The second system shows the piano accompaniment in treble clef, featuring chords and melodic lines. The third system shows the piano accompaniment in bass clef, featuring chords and a bass line. The score is in 4/4 time and G major.

The musical score for "Still of the Night" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "me now!\_ Still of the night,\_ still of the night, still of the night!\_" and guitar chords Am7, F, E5, D5, and Dsus4. The second system contains the guitar accompaniment, featuring a complex rhythmic pattern with eighth and sixteenth notes, and various guitar techniques like slurs and accents. The third system shows the bass line with a simple eighth-note pattern. A note at the bottom right indicates that root notes are played by the 2nd string.

D C Bm7 Am7 G/A Am7 F  
 Play 4 times and fade  
 Still of the night, — still of the night, still of the night! —

# GIRLS, GIRLS, GIRLS

Words by  
NIKKI SIXX

Music by  
NIKKI SIXX, TOMMY LEE  
and MICK MARS



Tune down:

⑥ = D

Moderate Rock ♩ = 144

Intro

(Motorcycle sounds)

N.C. (D)

1st, 3rd Verses

Rhy. Fig. 1

switch-blade knife. Hand-ful of grease and my hair feels right, but  
 mem-ber ro-mance. I got the pho-tos, a mèn-age à trois,

*trem bar*

what I need to make me tight are those girls, girls, girls. B-b-bod-  
 must-a broke those French-ies' laws with those girls, girls, girls.

Chorus  
 N.C. (D)  
 end Rhy. Fig. 1 Rhy. Fig. 2

*sl*

Long legs and bur-gun-dy lips. Girls, girls, girls.  
 y-shop and the Mar-ble Arch Girls, girls, girls.

*sl*

Danc-in' down on the Sun-set Strip.  
 Trop-i-can-a's where I lost my heart.

*sl*

(D)

Girls, girls, girls... Red lips, fin - ger - tips...

(end Rhy. Fig. 2)

2nd Verse  
Repeat Rhy. Fig. 1

Trick or treat, sweet... to eat... on Hal - low - een and New Year's Eve...

Yan - kee girls... ya just can't be beat... but you're the best... when you're off... your feet...

Chorus  
Repeat Rhy. Fig. 2 (1st 11 bars only)

N.C. (D)

Girls, girls, girls... At the Doll - house in Fort Lau - der - dale...

(G)

Girls, girls, girls... Rock - in' in At - lan - ta at

(D)

Tat - tie - tails... Girls, girls, girls... Rais - in' hell at the

Bridge  
D5

Sev - enth Veil... Have you read the news... in the So - ho Tri - bune?... Ya know she

(cont. in slashes)

2

2

Rhy. gtr. B5 A5 G

did\_ me, \_ well then she broke\_ my heart. \_ I'm such a good, good

Lead gtr. *f*

D5

boy, I just need a new toy. I tell ya what, girl,

(cont. in slashes)

Rhy. gtr. B5 A5 G

dance for me. \_ I'll keep you o - ver - em - ployed. \_ Just tell\_ me a

Lead gtr. *f*

D5

sto - ry, \_ you know the one I mean. \_

(cont. in slashes)





## w/Rhy. Fig. 4

(G)

## w/Rhy. Fill 1

W/Rny. Flut 1

Girls, girls, girls—

Full Full 1/2 1/2

reverse rake trem bar

trem bar

Full Full 1/2 1/2

Full Full 1 1 1 1 Full Full


(13) (13) (13) (13) (6) (6) (6) (6)

12 12 12 12 5 5 5 5 5 5

The musical score is for the song "The Girl Who Came to Supper" by J. H. Williams. It is in 2/4 time and G major. The score is written for three parts: Treble (Soprano), Bass (Bass), and Piano (Piano). The lyrics are: "Girls, girls, girls. —". The score includes various musical notations such as notes, rests, and dynamic markings like "Full", "P", and "trem bar".

Rhy. Fill 1

Rhy. Fill 1



Rhy. Fig. 4

Rhy. Fig. 4

The figure shows a musical notation for a rhythm figure. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a sequence of chords and single notes, with slurs and accents. The bottom staff contains a sequence of chords and single notes, with slurs and accents. The figure is labeled "Rhy. Fig. 4".



Girls, girls, girls!...

Lead gtr

D5

Rhy gtr

The image shows a musical score for guitar. The top staff is labeled 'Rhy gtr' and contains a series of chords and melodic lines. The bottom staff is labeled 'Free time' and contains a series of chords and melodic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'sl' (sforzando).

8va  
Full

sl. H sl. H sl. H sl. H P sl. H P sl

6 6 3

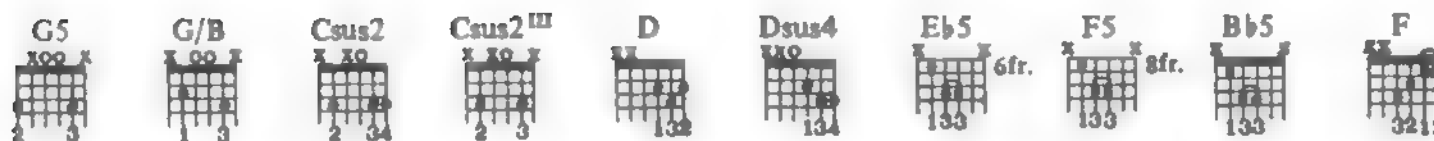
H P sl. H P sl. H P sl. H P P H sl

Full

20 20 19 17 15 17 13 15 12 13 10 13 10 8 10 8 7 6 7 5 7 5 3 5 3 2 3 2 0 1 2 3

# STONE IN LOVE

Words and Music by  
STEVE PERRY, NEAL SCHON  
and JONATHAN CAIN



Moderate Rock ♩ = 120

(Band tacet)

First section of the song, featuring guitar and bass lines. The guitar part includes chords G5, D, Dsus4, Csus2, and G/B, with triplets and a rhythmic fill. The bass part provides a steady accompaniment.

1st Verse

Rhy. Fig. 1

First verse of the song, featuring the vocal line. The lyrics are: "Those cra - zy nights, I do re - mem-ber in my youth. —". The music includes chords G5, G/B, Csus2<sup>III</sup>, D, Dsus4, Csus2, and G/B\*(Rhy. Fill 1).

\*Rhy. Fig. 1 ends with Rhy. Fill 1 each time (except where noted).

Repeat Rhy. Fig. 1 (3 times)

Repeated rhythmic figure, featuring the vocal line. The lyrics are: "I do re - call those were the best times — most of all. —". The music includes chords G5, G/B, Csus2<sup>III</sup>, D, Dsus4, Csus2, and G/B.

(Band enters)

Band entry section, featuring guitar and bass lines. The lyrics are: "In the heat — with a blue-jean — girl, — burn-in' love come-a once in a life - time." The music includes chords G5, G/B, Csus2<sup>III</sup>, D, Dsus4, Csus2, and G/B.

Final section of the song, featuring guitar and bass lines. The lyrics are: "She found me sing-ing by the rail - road tracks, — took me home, we danced by the moon-light." The music includes chords G5, G/B, Csus2<sup>III</sup>, D, Dsus4, Csus2, G/B (Rhy. Fill 2), Csus2<sup>III</sup>, and D.

Rhy. Fill 2

Rhythmic Fill 2, featuring the vocal line. The music includes chords G/B, Csus2<sup>III</sup>, and D.

Chorus-w/Fill 4 3rd time

Those sum - mer nights\_ are call - ing,\_\_\_\_\_ stone in love.\_\_\_\_\_

*sl* *slight vib*

Can't help\_ my - self\_ from fall - ing\_\_\_\_\_

*sl*

stone in love.\_\_\_\_\_

3rd time to Coda *G5* 2nd time to Gtr. solo II w/Rhy. Fig. I *G5* *G/B* *Csus2<sup>III</sup>*

*8va* Full Full Full *f* Full Full Full *P*

(3)

Fill 4

*8va*

17 (17) 17

D *8va* Dsus4 Csus2 G/B *loco*

Full Full *sl.* *sl.* *sl.* P Full *sl.* Full

slow

Full Full *sl.* *sl.* *sl.* *sl.* P Full *sl.* Full

17 15 17 17 15 15 (3) 5 17 15 (15) 17 (17) 17 15 17 15 17 (17) 2 2 2 2 2 (2) 0 2

2nd Verse  
w/Rhy. Fig. 1 (4 times)

G5 G/B Csus2<sup>III</sup> D Dsus4 Csus2

3 3 3 3

Ooh, old dust - y roads — led to the riv - er, run - nin'

w/Fill 1

G/B G5 G/B Csus2<sup>III</sup> D Dsus4 Csus2

3 3 3

slow. — She pulled me down, ooo, and in clo - ver, — we'd go

w/Fill 2

G/B G5 G/B Csus2<sup>III</sup> D Dsus4

round, — oh! — In the heat — with a blue - jean — girl, —

w/Fill 3

Csus2 G/B 3 G5 G/B Csus2<sup>III</sup> D Dsus4

burn - in' love come - a once in a life - time. Oh, the mem - 'ries nev - er

D Dsus4 Csus2 (Rhy. Fill 2) G/B 3 Csus2 D To Chorus

fade — a - way. — Gold - en girl, I'll keep you for - ev - er.

Fill 1

Full Full *sl.*

Full Full *sl.*

15 14 14 14 12 (12)

*sl.*

Fill 2

1/2 P

pinch - - - 1 slow release

1/2 P

0 2 (2) 0

Fill 3

*sl.* 3 *sl.*


*sl.* 15 16 *sl.*

17 17

**Guitar solo II**  
**Repeat Rhy. Fig. 1 (2 times)**

[illegible]

Coda



(G5)

dim.

The musical score for guitar consists of a melody line and a fretboard diagram. The melody line is in 2/4 time and begins with a piano (*p*) dynamic. It features a sequence of chords:  $E\flat$ , F, G,  $E\flat$ ,  $B\flat$  maj7, and F. The fretboard diagram shows the corresponding fingerings for the melody line, with a slide (*sl.*) indicated for the G chord.



w/Fill 5

(cont. in rhy. slashes)

Rhy Fig. 2

Backgd vocals

Stone in love!...

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The top system is for the vocal part, written in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with various ornaments and slurs. The bottom system is for the piano accompaniment, written in bass clef. It features a simple harmonic accompaniment with eighth and quarter notes, and some slurs. The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics 'The Rose Tree' underneath. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'sl.' (sforzando). The bottom system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' repeated. The score is divided into measures by vertical bar lines, and the time signature is 4/4. The overall style is that of a traditional folk song.

[illegible]

(w/Backgd. vocals)

Eb

F5

G5

Eb5

Bb5

F

First system of guitar notation. Treble clef, 4/4 time. Chords Eb, F5, G5, Eb5, Bb5, F are indicated above the staff. The staff contains various musical notations including slurs, bends (1 1/2, 1 1/2, P, Full), and slides (sl.). The fretboard diagram below shows fingerings: 22, 22, 22-20, 22, 20, (20), 15, 17, 17, (17), 17, 15, 10, (10), 10, 20, 22, 22, (22), 22, 20.

Second system of guitar notation. Treble clef, 4/4 time. Chords G5, Eb5, F5, G5, Eb5 are indicated. The staff includes a "Begin fade" instruction and a "loco" section. The fretboard diagram shows fingerings: (20) 22, 20, 19, 20, 10, 20, 10, 20, 10, (10), (10), 11, 10, 17, 15, 10, (10), 10, 15, 15, (15), 15, 15.

Third system of guitar notation. Treble clef, 4/4 time. Chords Bb5, F, G5, Eb5, F5, 1/2 G5 are indicated. The staff includes a "trem bar" section. The fretboard diagram shows fingerings: (15), 15, 15, 17, (17), 17, 10, (10), (10), (10), (10), (10), 10, 17, 15, 10, (10), 10, 15, 15.

Fourth system of guitar notation. Treble clef, 4/4 time. Chords Eb5, Bb5, F, G5 are indicated. The staff includes a "1/2 hold bend" and a "trem bar" section. The fretboard diagram shows fingerings: (15), 13, 15, 15, (15), 15, 15, 13, 15, 10, (13), 15, 13, 12, 15, (15), 15, (15), (15), (15).

Fifth system of guitar notation. Treble clef, 4/4 time. Chords Eb5, F5, G5, Eb5 are indicated. The staff includes a "Fade out" instruction. The fretboard diagram shows fingerings: (15), (15), (15), 20, (20)(20), (20), (20), (20), (20), (20), (20), (20), (20), (20).

# NEW WORLD MAN

Words by  
NEAL PEART

Music by  
GEDDY LEE and ALEX LIFESON

Moderate Rock ♩ = 160

\*(Synth arr. for gtr.)  
N.C.

\*Sounds 8va bases on recording

\*Rhy. Fig. 1  
N.C. (D)

\*For 2nd verse, D5 chord is held from end of chorus.

Rhy. Fig. 2  
F#sus2

Play 4 times  
(Vocal enters 4th time)

1st, 2nd Verses  
Repeat Rhy. Fig. 1 (2 times)  
N.C. (D)

Repeat Rhy. Fig. 2 (3½ times)  
F#sus2

w/Fill 1  
D5

clean-ing up his sys-tems, to keep his na-ture pure.  
got to walk a fine line and keep his self-con-trol.

## Rhy. Fig. 3

P.M. P.M. P.M. P.M.

## Repeat Rhy. Fig. 3

Play Fill 2 (in place of last bar of Rhy. Fig. 3)

Learn-ing to match the beat of the Old World man.  
Try-ing to save the day for the Old World man.

1st time w/Fill 3  
2nd time w/Fill 4

Learn-ing to catch the heat of the Third World man.  
Try-ing to paint the way for the Third World man.

Fill 1

Fill 2

Fill 3

Fill 4

D5

He's got to make his own mis - takes, and learn to mend the mess -  
 He's not con - cerned with yes - ter - day, he knows con - stant change is here -

he makes. He's old e - nough to know what's right but young -  
 to day He's old e - nough to know what's right P but weak -

F Bb Gm

e - nough not to choose it. He's no - ble e - nough to win -  
 e - nough not to choose it. He's wise e - nough to win -

F Bb

Gm D5

the world, but weak e - nough to lose it. He's a New  
 the world, but fool e - nough to lose it.

P

Chorus D5

World man.

1. 2. D5

2. He's a

Play 3 times

D5

Learn - ing to match the beat of the Old World man. He's learn-



ing to catch the heat of the Third World man. He's a New

World man. He's a New

World man.

Begin fade

Outro

Repeat and fade

C G5 D5 C

## BLACK MOUNTAIN SIDE

Music by  
JIMMY PAGE

**Tuning (low to high): DADGAD**

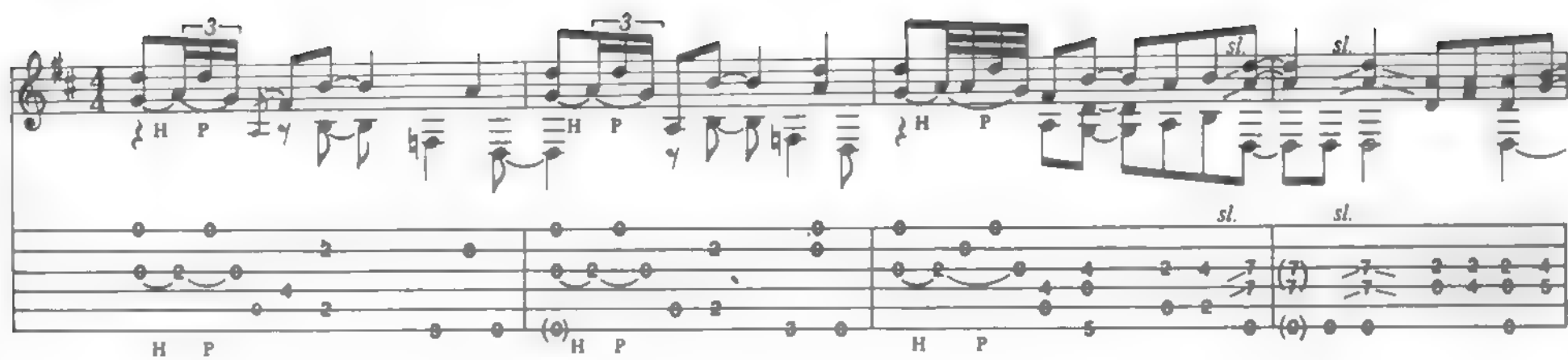
Moderate ♩ = 120  
Free time

**Harm.** —————

## In time

## Tablas enter

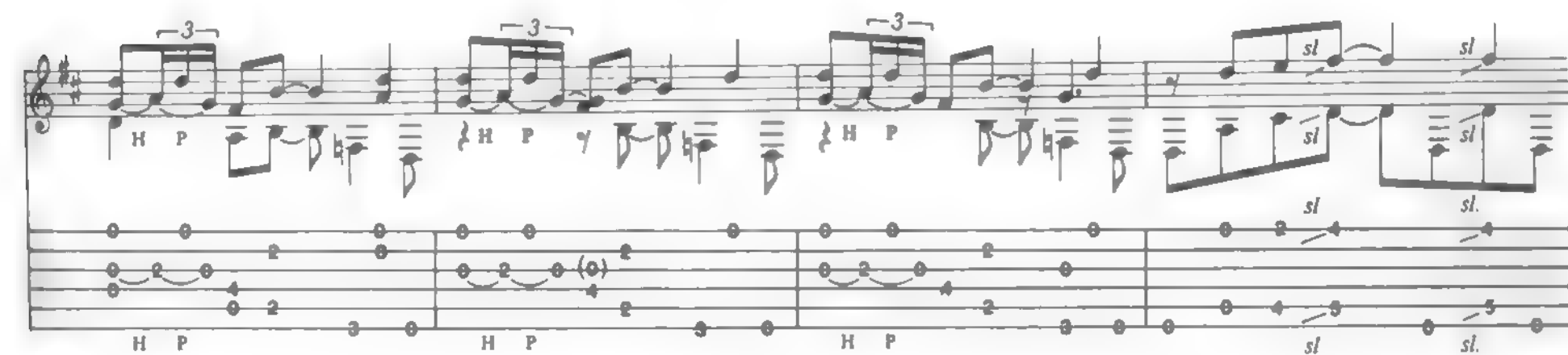
[illegible]



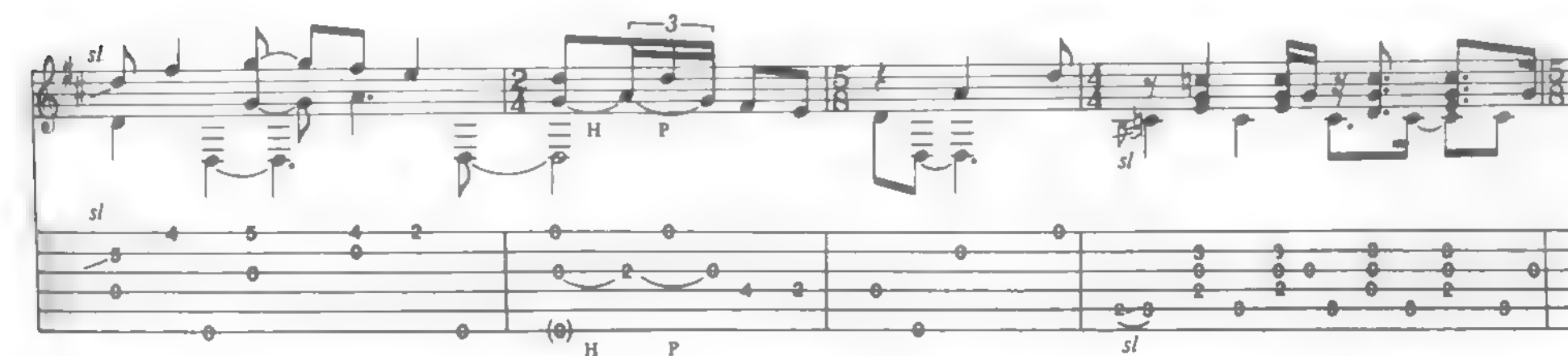
First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs, and a bass line with chords and fingerings. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with chords and fingerings. The system includes dynamic markings 'H' and 'P', and slurs.



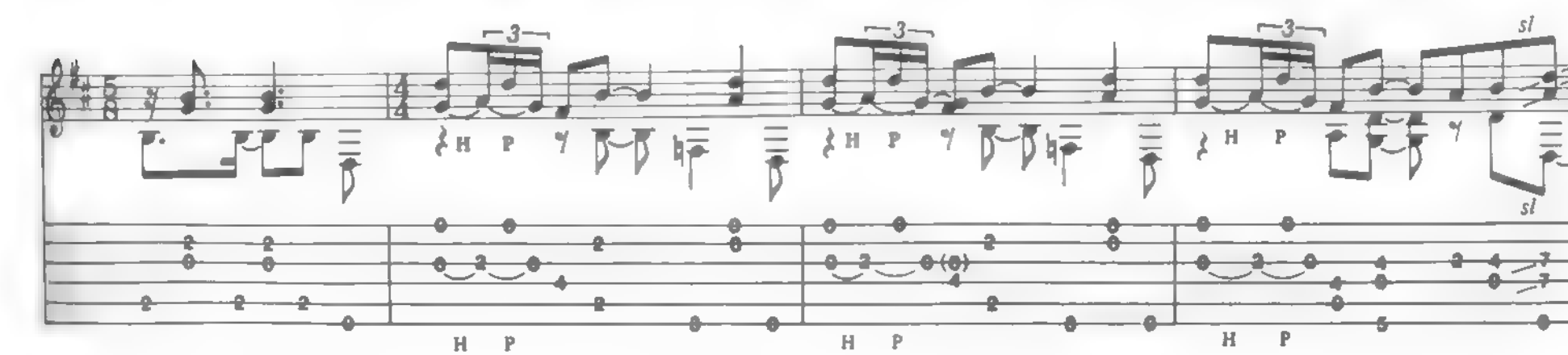
Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs, and a bass line with chords and fingerings. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with chords and fingerings. The system includes dynamic markings 'H' and 'P', and slurs.



Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs, and a bass line with chords and fingerings. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with chords and fingerings. The system includes dynamic markings 'H' and 'P', and slurs.



Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs, and a bass line with chords and fingerings. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with chords and fingerings. The system includes dynamic markings 'H' and 'P', and slurs.



Fifth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs, and a bass line with chords and fingerings. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with chords and fingerings. The system includes dynamic markings 'H' and 'P', and slurs.

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with slurs and a 'sl.' (slide) marking. The bottom staff is in bass clef and contains a fretboard diagram with numbers 0, 2, 4, 5, 7, and 9 indicating finger positions. The text 'Let ring-----' is written between the staves.

Rhy. Fig 1-----

Second system of musical notation. The top staff continues the melodic line with a triplet of eighth notes marked with a '3' and a bracket. The bottom staff continues the fretboard diagram. The text 'Rhy. Fig 1-----' is written above the staff.

Solo (Rhy Fig 1 continues behind solo)

Third system of musical notation. The top staff features a solo section with a sixteenth-note triplet marked with a '6' and a bracket. The bottom staff continues the fretboard diagram. The text 'Solo (Rhy Fig 1 continues behind solo)' is written above the staff.

(End of solo)

Fourth system of musical notation. The top staff shows the end of the solo with a series of slurs and 'sl.' markings. The bottom staff continues the fretboard diagram. The text '(End of solo)' is written above the staff.

Fifth system of musical notation. The top staff continues the melodic line with slurs and 'sl.' markings. The bottom staff continues the fretboard diagram. The text 'H P' is written below the staff.

First system of musical notation. The treble staff contains a melodic line with a slur and a 'sl' (slide) marking. The bass staff contains a bass line with a 'sl' marking.

Second system of musical notation. The treble staff features a triplet of eighth notes marked 'H' and 'P', followed by a slur and a 'sl' marking. The bass staff contains a bass line with a 'sl' marking.

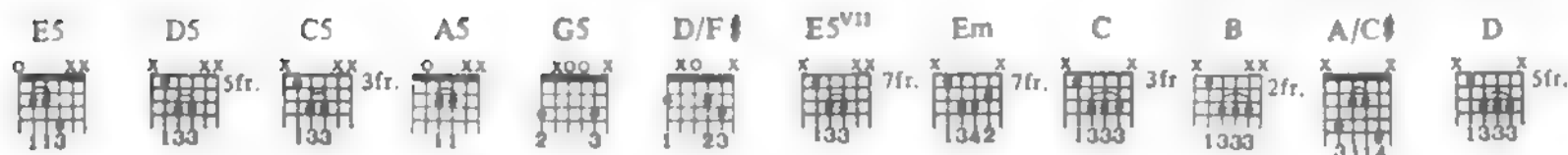
Third system of musical notation. The treble staff contains a melodic line with a slur and a 'sl' marking. The bass staff contains a bass line with a 'sl' marking and a 'Let' marking.

Fourth system of musical notation. The treble staff contains a melodic line with a slur and a 'sl' marking. The bass staff contains a bass line with a 'sl' marking and a 'ring' marking.

Fifth system of musical notation. The treble staff contains a melodic line with a slur and a 'sl' marking. The bass staff contains a bass line with a 'sl' marking.

# UNCHAIN THE NIGHT

Words and Music by  
DON DOKKEN, GEORGE LYNCH,  
JEFF PILSON and MICK BROWN



Moderate Rock ♩ = 132

\*Gtr. I  
(elec.) E5

Intro  
Gtr. II (acous.)

*mf* Let ring

\*Keyboard arr. for gtr

D5

C5 A5 E5

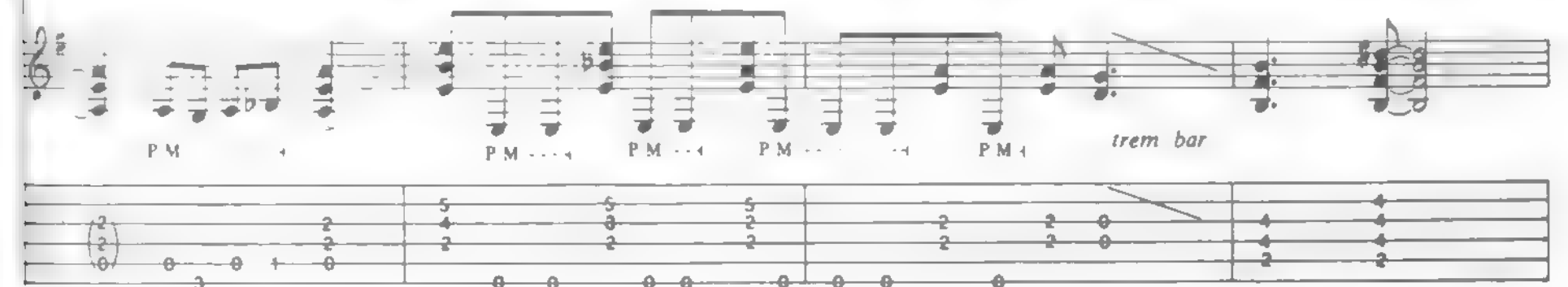
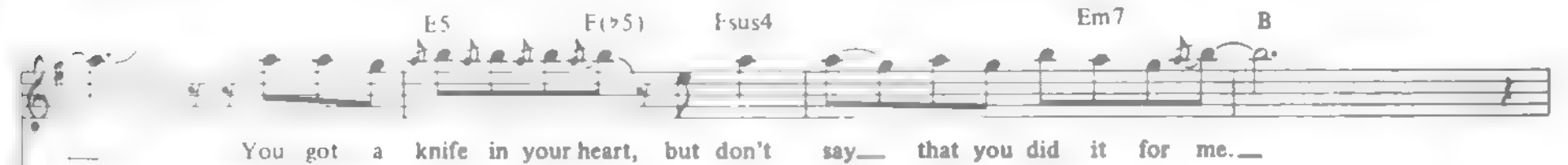
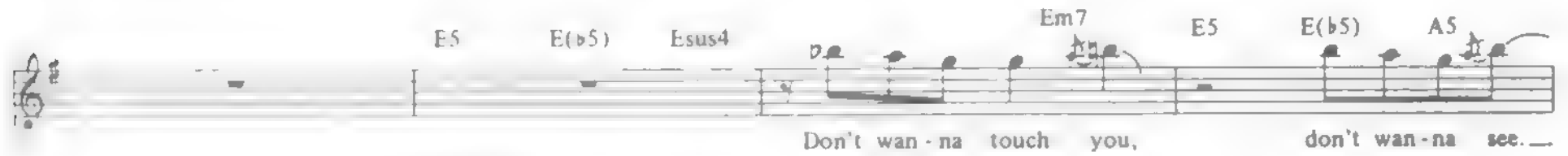
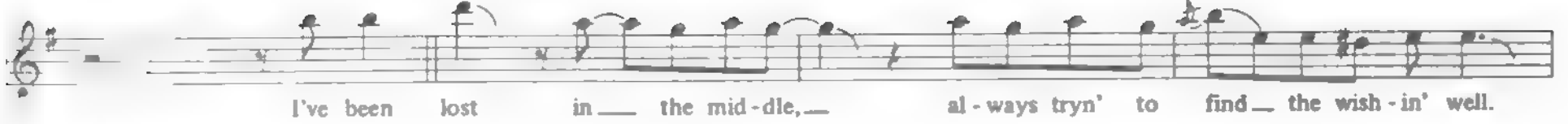
\*Depress bar fully before striking chord, then release gradually

Gtr. I E5 E(b5) Esus4 Em7 E5 E(b5) A5

E5 E(b5) Esus4 Em7 E5 E(b5)

1st Verse  
N.C. (E5)

N.C.



w/Fill 1 (Gtr. II)  
 N.C.

Chorus  
 E5

E5 G5 D

Nev - er un - chain the night, — don't tell —

(end Rhy. Fig. 1)  
 (Both gtrs.)

PM PM — 4 PM

sl

E5 D5 C5 Gtr. II C D5 E5 D Em

— me that the love — is gone — Nev - er un - chain the night, —

(Both gtrs.)

Gtr. I

PM — ..... P.M.

G5 D C5 A/C# D

'cause there's al - ways an - oth - er turn —

P.M. — 4 PM PM

sl

**Fill 1 (Gtr. II [elec.])**

The musical notation for Fill 1 (Gtr. II [elec.]) consists of a single staff in treble clef with a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, some with accents (>) and others with slurs. Above the staff, there are wavy lines indicating bends or vibrato, and a dashed line with a '1' indicating a first fret bend. Below the staff, there are two additional staves showing fret numbers (5, 4, 5, 4) and a legend for the pitches: A H (E), F# (F#), B (B), and C# (C#).



E5 E(b5) Esus4 Em7 E5 E(b5) N.C.

You know

trem. bar

P.M. - - - 1

1/2 1/2

P

sl

2nd Verse  
N.C. (E5)

right where\_ you want it, \_ but you nev - er gave it in\_ re - turn. \_

P.M. - - - 1

mf

P.M. - - - 1

D E N.C. (E5)

Run - nin' me\_ in cir - cles, al - ways cross - in' the line. \_

P.M. - - - 1

sl

P.M. - - - 1

P.M. - - - 1

P.M. - - - 1

w/Rhy. Fig. 1

E5 E(b5) Esus4 Em7 E5 E(b5) A5

Don't wan - na touch you, leave you con - fused. \_ You took the

E5 E(b5) Esus4 Em7 B

cas - y way out\_ when you look through the eyes of a fool. \_ Nev - er un -

w/Fill 1 (Gtr. II)

N.C.

## Chorus

Em D E5 G D5 Em D C

chain the night, — don't tell — me that the love — is gone —

## Rhy. Fig. 2 (both gtrs.)

*f* *sl* *PM* *PM* *PM*

Gtr. II C5 C D5 Em D D5 E5 G D5

— Nev - er un - chain the night, — 'cause there's

Gtr. I *sl* *PM* *sl* *PM* *PM* *PM*

(Both gtrs.) (end Rhy. Fig. 2)

C B D5 A5 Em D E5

al - ways an - oth - er turn — Nev - er un - chain the night, —

w/Rhy. Fig. 2

*PM* *sl*

G D5 Em D C Gtr. II C5 C D5 E5 D D5 E5

— don't tell — me that the love — is gone — Nev - er un - chain the night, —

⑤ 3fr.

G5 D C A/C# D

'cause there's al - ways an - oth - er turn.

sl PM-4 PM PM sl

Interlude

B5 G5 A5

Nev - er. Nev - er Neh - neh

PM PM PM

B5 Gtr. II G5 D/F#

nev - er. Neh - neh - neh - neh nev - er!

Gtr. I H P H P H P H P f H P H P H P H P

PM PM

Guitar solo

Rhy ES<sup>vii</sup>  
Fig. 3

D5 Em A5 G5 D/F# ES<sup>vii</sup> D5 C C

H Full H P H P sl sl sl

3



**E5 E(b5) Esus4 Em7 E5 E(b5) Esus4 N.C.**

**Gtr I**

*trem bar*

*A H (8va)*

**Gtr II**

*f* *PM* *PM* *PM* *PM* *PM* *PM* *PM* *sl*

*trem bar*

**E5 E(b5) Esus4 Em7 E5 E(b5)**

*PM* *PM* *PM* *PM* *PM* *PM*

*(w. flange effect)*

*trem bar*

*Harm (15ma)*

**Chorus**

**Rhy. Fig. 4**

**E5**

**D5**

*w/Fill 2*

**N.C.**

*trem bar*

*mp*

*Let ring*

**(Acous. gtr.)**

**Rhy. Fig. 4A**

*P*

*P*

**Ne - er un - chain the night, — don't tell — me that the love — is gone. —**

**Fill 2 (Gtr. II)**

**N.C.**

Open 2fr. A B C5

A5

3fr 2fr. G F#

Nev - er un - chain the night, — I'm  
(2nd time) 'cause there's

P

P

P

E5

1. (end Rhy. Fig. 4) (E5) NC

2. w/Fill 3 (E5) NC

nev - er gon - na set you free. — Nev - er un -

al - ways an - oth - er turn. —

(end Rhy. Fig. 4A) Gtr. I

P

P

w/Rhy. Fig. 4A (3 times) & Rhy. Fig. 4

Outro

E5

sl 3 H

DS

sl H P sl

PM

\*Upstemmed gtr tabbed on rt

C5

H P

sl

A5

sl

P

E5

A H

sl

PM

sl

A H

sl

Fill 3

NC.

W/Rhy. Fig. 4 (1st 7 bars only)

Full

hold bend

Full

grad. release

1/2

1/2

3

H P

H P

15 15 15 (15) 12 14 15 14 14 14 12 14 12

8va----- C5 A5 E5 loco

Full 1 1/2 Full Full Full

sl sl sl sl sl sl

13 13 17 15 17 17 15 17 15 17 17 (17) 15

w/Fill 3  
N.C.

w/Rhy. Fig. 4  
E5

Nev - er un - chain the night, - don't tell

P P H

12 12 12 15 12 15 15 14 12 14 12 14 15 12 12 14 (14) 12 12

Irem bar

me that the love is gone. Nev - er un - chain the night, 'cause there's

rake

H P H

14 (14) 6 6 10 5 4 5 4 7 (7) 5

w/Rhy. Fig. 4 &amp; 4A (both 1st 5 bars only)

E5

al - ways an - oth - er turn. — Nev - er un - chain the night, —

trem bar

(9)

D5

— don't tell — me that the love — is gone, — 'cause I'm

Fdbk

(9) (9) (9)

Fdbk pitch B

C5

nev - er gon - na set you free.

w/Fill 1 (Gtr. II) N.C.

Gtr. I E5

Gtr. I Gtr. II

trem bar

(9)





## 1st Verse

D G D  
 Hey, la - dy, you got the love I need...

G D G  
 May - be... more than e - nough... Oh dar - lin', dar - lin', dar - lin', walk a

D C add9 G/B D N.C. (G6)  
 while with me... Oh, you got so much...

D N.C. (G6) D A/D G/D A/D G/D  
 so much... so much...

A/D G/D A/D G/D G5 D D5 A (doubled by Gtr. II (elec.))

•T •T = Thumb

T

2nd Verse G5 A5 G5 D D5 A

1 Man - y have\_ I loved\_ and man - y times\_ been bit - ten, and  
 2. Man - y times\_ I've lied\_ and man - y times\_ I've lis tened,

Rhy. Fig 1 P

G5 A5 Gtr. I G AIX GVII

man - y times\_ I've gazed\_ a - long the o - pen\_ road\_ to\_ know\_  
 man - y times\_ I've won - dered\_ how much there is

Gtr. II P P.M. .... 4

AIX GVII AIX GVII AIX

Full P.M. .... 4 Full P.M. .... 4 Full P.M. .... 4





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G<sup>VII</sup> A<sup>IX</sup> A<sup>5</sup> A<sup>IX</sup> G<sup>VII</sup> G(♯4) G<sup>VII</sup> A<sup>IX</sup> A<sup>5</sup> A<sup>IX</sup> G<sup>VII</sup> G(♯4) G<sup>VII</sup> A<sup>IX</sup> A<sup>5</sup> G<sup>VII</sup> G<sup>5</sup> D D<sup>5</sup> A

4th Verse  
w/Rhy. Fig. 1

4th Verse  
w/Rhy. Fig. 1

G5 A5 G5 D D5 A G5 A5 Gtr. 1 



The musical notation for the 4th verse of 'The Sound of Silence' is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing rests. Above the staff, the following chords and guitar effects are indicated: G5, A5, G5, D D5 A, G5, A5, Gtr. 1, and the AIX logo.

Mel - low is\_ the man\_ who knows what he's been miss - ing. Man - y, man - y men\_ can't see the o - pen road...

GVII G(♯4)GVII A<sup>IX</sup> A5 A<sup>IX</sup> GVII G(♯4)GVII A<sup>IX</sup> A5 A<sup>IX</sup> GVII G(♯4)GVII A<sup>IX</sup> A5 A<sup>IX</sup>GVII G(♯4)GVII G5 D D5 A

w/Rhy. Fig. 1 (1st 3 bars only)

W/Key: F#m (1st 5 bars only)

G5 A5 G5 D D5 A G5 A5

Man-y is\_ a word\_ that on - ly leaves you guess - ing, uh, guess-ing 'bout\_ a thing\_ you

**Rhy. Fig. 4**

real - ly ought to know \_\_\_\_\_ ho, \_\_\_\_\_ oh, \_\_\_\_\_ oh,

Gtr II

Musical score for Gtr II, measures 10-15. The staff is in 4/4 time with a key signature of two sharps (F# and C#). The notation includes various guitar-specific symbols such as natural harmonics (indicated by a small circle above the note), palm mutes (indicated by a 'P' in a circle), and a double bar line with repeat dots. The melody consists of eighth and sixteenth notes, often beamed together.

(end Rhy. Fig. 4)

w/Rhy. Fig. 4 (rill fade)

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (till fade)

— oh, — you real - ly ought to know, — oh, — oh, — I real - ly ought to

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a simple harmonic accompaniment using a series of chords and single notes, indicated by numbers 1, 2, and 3.

D Dsus2 D Dsus2 D G D Dsus2 D Dsus2

know, oh, you

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'know, oh, you' with corresponding notes and rests. Above the staff, the chords D, Dsus2, D, Dsus2, D, G, D, Dsus2, and D Dsus2 are indicated. A triplet of eighth notes is marked with a '3' in the first measure. The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. Both guitar and bass lines contain a series of eighth notes, some beamed together, creating a rhythmic accompaniment.

D G D Dsus2 D Dsus2 D G Fade out

know, I should, you know, I should, you know, I should know. Oo!

The second system of the musical score also consists of three staves. The top staff is a vocal line with the lyrics 'know, I should, you know, I should, you know, I should know. Oo!'. Above the staff, the chords D, G, D, Dsus2, D, Dsus2, D, and G are indicated. The word 'Fade out' is written at the end of the system. The middle and bottom staves continue the guitar and bass accompaniment from the first system, with the guitar line ending with a double bar line.

Slower (♩ = 76)

Keyboard solo (Improvise on intro riff)

Gtr. I (kybd. arr. for gtr.)

C G/B B♭6 C(add9) G

mp Let ring

Gtr. II (pedal steel arr. for gtr.)

Full

Full

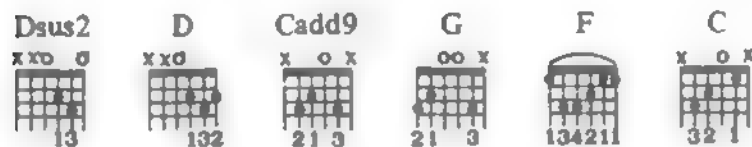
Full

Full

The third system of the musical score consists of three staves. The top staff is a keyboard solo in treble clef, with the instruction '(Improvise on intro riff)'. Above the staff, the chords C, G/B, B♭6, C(add9), and G are indicated. The middle staff is for Gtr. I (kybd. arr. for gtr.) in treble clef, and the bottom staff is for Gtr. II (pedal steel arr. for gtr.) in bass clef. The Gtr. I part includes the instruction 'mp Let ring'. The Gtr. II part includes the instruction 'Full' and a 'rit.' (ritardando) marking. The system ends with a double bar line.

# WANTED DEAD OR ALIVE

Words and Music by  
BON JOVI and RICHIE SAMBORA



**Moderately slow** ♩ = 76  
(12 stg. acous. gtr.)

**Intro**  
(Kybds.) N.C. (Dm) Harm-----1

**Riff A**  
N.C. Dsus2

*mf* Let ring

Harm-----1

N.C. (Dsus2) 1/2 1/2 w/Fill 1

*sl*

\*Play cue note when  
Riff A is repeated

**1st Verse**

N.C. (Dsus2) D Cadd9 G

It's all the same... on-ly the names... will change...

**Rhy. Fig. 1**

*1/2 1/2* *sl.* Let ring

**Fill 1**  
(Elec. Harm gtr.) (8va)

*pp* *mf* *trem. bar*

Harm. 1 1



w/Fill 2

Cadd9 G F D

Ev - 'ry day\_ it seems we're wast - ing a - way. — An - oth - er place\_ where the

Cadd9 G Cadd9 G F D

fac - es are\_ so\_ cold, I'd drive all night — just to get back\_ home\_ I'm a

H (end Rhy. Fig. 1)

Chorus

Cadd9 G F D Cadd9 G N.C. D

cow - boy,\_ on a steel\_ horse\_ I\_ ride. I'm want-ed\_ dead or a - live\_ Uh,

Rhy. Fig 2

Fill 2

Full

pp — mf

Full

trem bar

## Repeat Riff A

Cadd9 G N.C. D N.C.

want - ed dead or a - live...

Full Full Full

Full Full semi-harm Full dim

H 1/4 1/4

2nd Verse  
Repeat Rhy. Fig. 1

D Cadd9 G

Some - times I sleep, some - times it's not for days. The

Cadd9 G F D

peo - ple I meet al - ways go their sep - 'rate ways. Some - times you tell the day by the

Cadd9 G Cadd9 G F D

bot - tle that you drink, and times when you're a - lone, well, all you do is think. I'm a

Chorus  
Repeat Rhy. Fig. 2

Cadd9 G F D Cadd9 G

cow - boy, on a steel horse I ride. I'm want - ed ...want - ed

8va Full loco Full P Full P

Full P Full P

P Full

P

N.C. D Cadd9 G N.C. D

dead or a - live. Uh, want - ed want - ed dead or a - live.

1/4 1/4 1/4 1/4

1/4 1/4 1/4 1/4

## Repeat Riff A

N.C.



Guitar solo

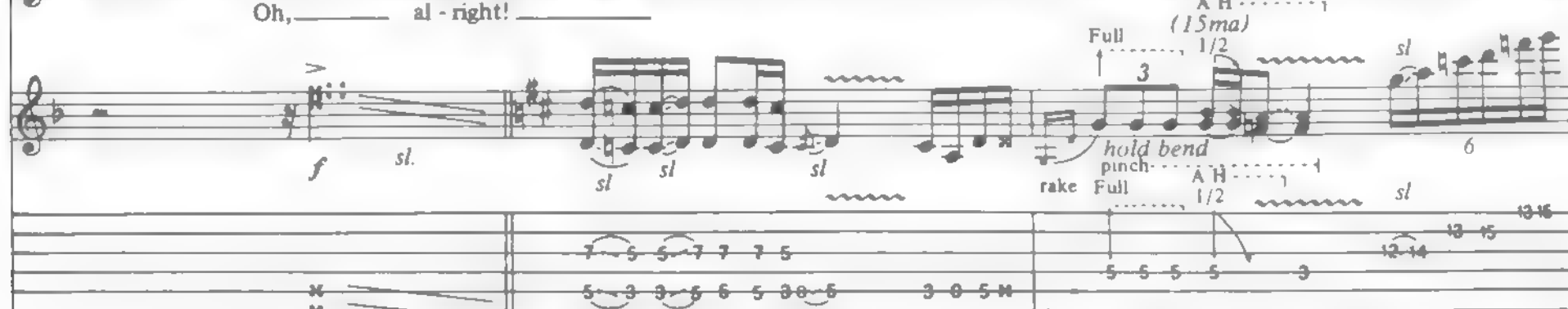
D

Cadd9

G



Oh, al - right!



Cadd9

G

F

D

A H  
pitch B

A

Dsus2



Cadd9

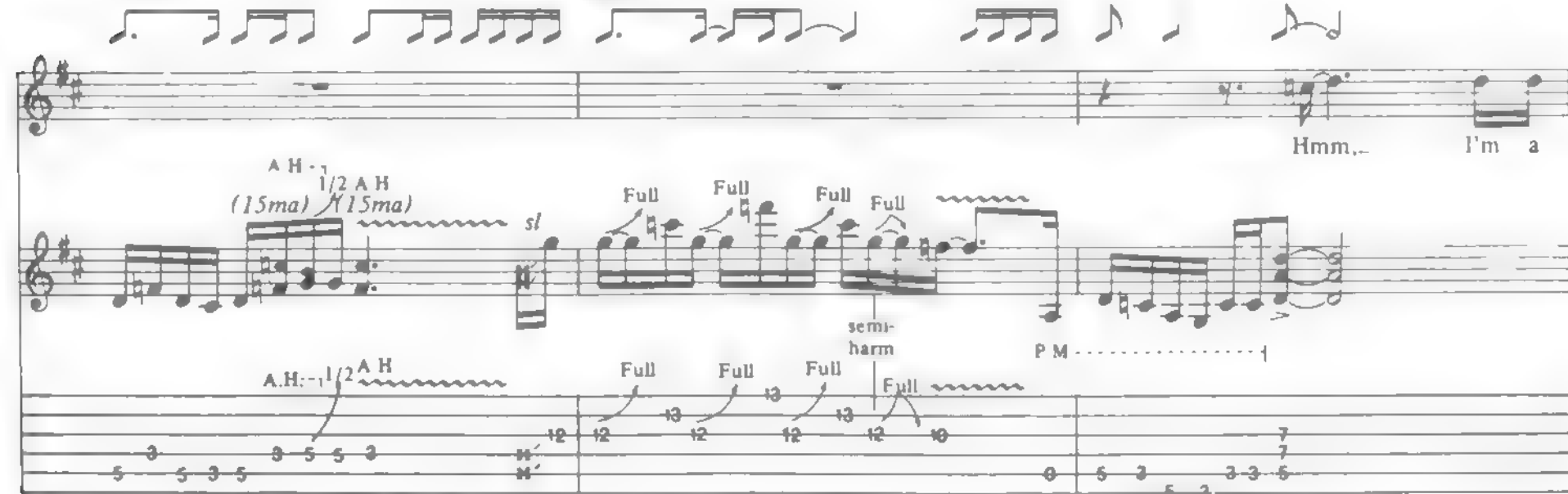
G

Cadd9

G

F

D



Hmm, I'm a

Chorus

A.H.  
pitch:

C

B

C

sl.

⑤ open 2fr.

\*Cadd9

G

F

D

A

B

Cadd9

G



cow - boy,

on a steel horse I ride.

I'm

want - ed

...want - ed

\*Doubled by elec. gtr.

3rd Verse

N.C. Dsus2 D Dsus2 D

dead or a - live. And I walk these streets, a load - ed

(Both gtrs.)

*mf* *mp* *cresc* *mf*

Cadd9 G Cadd9 G F D Dsus2

six-string on my back. I play for keeps, 'cause I might not make it back. I been

w Rhy Fill 1 C G C G

ev - 'ry-where, Oh still I'm stand-in' tall. I've seen a mil - lion fac - es and I've

yeah'

(5) open 2fr. Chorus F D A B C G

rocked them all. 'Cause I'm a cow - boy, on a

*sl* *loco* *Full* *sl*

*sl* *Full* *sl*

Rhy Fill 1 D H

Let ring P H

F D Dsus2D C G C D F D D A B

steel\_ horse\_ I\_ ride. I'm ...want - ed ...want - ed dead or a - live... I got the

Cadd9 G F D C G

cow - boy, I got the night on my side. And I'm want - ed ...want - ed

8va Full P

Full P

15 (15) 15 13 15 13 15

⑤ 3fr. ④ open 3fr. open C D F D D C G C D F D A B

dead or a - live... And I ride, And I ride, dead or a - live... I still

⑥ 3fr. 5fr. ⑤ 3fr. ④ open 3fr. ⑤ 3fr. ④ open 3fr.

C G A G C D F D C D F G

drive\_ I still drive\_ dead or a - live. Dead or a - live.

⑤ 3fr. ④ open 3fr. ③ ④ open 3fr. ⑤ 3fr. ④ open 3fr.

C D F D C D F G C D F D

Dead or a - live\_ Hmm, dead or a - live\_ Dead or a - live\_

rit

sl

rit

13 12 10 8 5 3 1 13 12 10 8 5 3 2

14 14 12 12 10 10 9 9 5 5 4 4 2 14 14 12 12 10 10 9 9 5 5 4 4 2

(0)

# LADIES' NITE IN BUFFALO?

Words and Music by  
DAVID LEE ROTH and STEVE VAI

Dm

Am/D

G/D

Bb/D

C/D

5fr.

5fr.

3fr.

5fr.

5fr.

Moderate Rock ♩ = 120

Intro

Dm7

(5)

N.C. (Dm7)

f

trem bar

mf

P.M. ....

(1st time) Vocal Oo. yeah!

P M - - - - -

1st Verse

N.C. (Dm7)

3

3

3

Talk a - bout the high cost of lov - in', I think\_ I hear\_ free-dom drum-min', it \_ seems.

P.M. ....

Ooh, and \_ give me your heart and I'll give you the stars, "Yeah right," she says,

Full

Full

Full

Full

Feedback (hold bend)

trem. bar

Feedback pitch. G

Ebmaj7

"may - be in your dreams." Yeah. 2nd time: (The) Heat - wave blast,

Rhy. Fig. 1

mf H P M. P

Play Fill 1 2nd time Cm7

Play Fill 2 2nd time Am7

kids are scream - in', pave - ment's hot, side - walk's steam - in'.

Harm. (8va) sl

Let ring

Harm sl.

Ebmaj7

Play Fill 3 2nd time Cm7

On - ly me (it) hap - pens ev - 'ry time, think - in' 'bout you and me,

H P

Fill 1

H P

sl H P

Fill 2

Harm (8va)

P M

Harm

Fill 3

sl

sl

Am(7) A7#5 3 N.C. (Dm7)

Chorus

hel - lo, good - bye. { Jazz it up— or play— it slow,  
Put the top— down, hit the road, we'll  
jazz it up— or play— it slow, it's

Rhy. Fig. 2

end Rhy. Fig. 1

Play Fill 4 2nd time

still the on - ly song— I know. It's two A. M. and traf - fic's slow,  
sing the on - ly song— we know. It's two A. M. and traf - fic's slow,  
still the on - ly song— I know. It's two A. M. and traf - fic's slow,

sl. end Rhy. Fig. 2

Fill 4



3rd time to Coda II

2nd time to Coda I

an - oth - er  
it looks like } La - dies' Night in Buf - fa - lo... (2nd time) Ah...  
an - oth - er

sl P sl sl Riff C sl ( ) sl

sl sl sl sl sl

5 7 7 7 5 5 7 7 7 7 13 15 16 15 14 16 13 15 14 14 12 10 12 14 12 5 7 7 7 5 5 7 7 7 7

2nd Verse  
D5

N.C. (Dm7)

I was lis - 'nin' to the D. J. say - in', "Put the storm be - hind."

dim

H P M

5

H

Well, the winds can blow... bad or bet - ter. I don't mind some storm-y weath - er

Full p Full Full

Full p Full

13 12 (12) 10 10 12 10 (10) 10 10 10 10 10 10 10 10 10 10 10

\*While vibrating F, "bump" into B str. 10 fr, producing A note at specified rhythm.

sl

D S al Coda I

to - night, no. keep feel - in' it. Full Full

H P.M. Full Full

13 12 10 10 (13)

3 5 H

Coda I (Interlude)

D5

\_ well'

*sl*

*sl*

N C (Dm)

(w/Vocal echo repeats)

Yeah

I got kind of a sense of dé - ja vu.

*sim*

I could swear I've seen you some-where be - fore.

You don't think you ev - er seen me some-

*PM*

where be - fore. ei - ther. huh?

It must have been two oth - er peo - ple.

*PM*

Guitar solo

Dm 8va-  
Am/D sim. loco  
Full  
Full  
G/D 2  
Full  
1/2  
Full  
sl

Bb/D  
C/D  
Dm 8va-  
loco sl  
rake  
rake  
rake  
rake  
sl  
sl  
sl  
sl  
sl  
sl

Am/D sim  
G/D 1/2  
Bb/D  
C/D 1/4  
trem bar  
trem bar  
1 4

Dm 8va-  
Full  
Full  
Full

G/D 8va-  
loco  
trem  
Full  
Full  
Full

Am/D *sim* 8va- Full G/D Full Bb/D 1 1/4 C/D sl

Full Full Full Full 1 1/4 sl

20 20 20 17 22 22 22 20 24 24 24 (24) sl

w/Rhy. Fig. 1

Ebmaj7 Cm7

I know days are safe.

sl trem. bar sl trem. bar (pull up & vib.) sl

10-12 10 10 (10) 10 10 12 13 10 10-12 (12)

Am7 Ebmaj7

I did - n't wan - na have a fight. It's too\_ far to drive back, ba - by

1/2- sl trem bar sl sl sl

1/2- sl trem bar sl

7 11 12-10-12 (12) 10-12 14 15 12

Cm7 Am7 A7#5 D S. al Coda II

I wan - na drive her home at night. You can

Full Full Full Full

10 13 13 10

Coda II

w/Riff C

w/Rhy. Fig. 2 (till fade)  
N.C. (Dm7)

Begin fade

Well, it ain't much... al - right, I know, Ah,

trem. bar

\*Depress bar before striking note & release on beat 3

it's the on - ly song - I know... Two A. M. and traf - fic's slow.

trem. bar

Ah! An - oth - er La - dies' Night in Buf - fa - lo.

trem. bar

Fade out

# CLOSER TO THE HEART

Words by  
NEIL PEART and PETER TALBOT

Music by  
GEDDY LEE and ALEX LIFESON

**A<sup>v</sup>**

**G6**

**G**

**D**

**A**

**G5**

**Gsus2**

**A5**

**D5**

**A5 (type 2)**

**Gadd9**

**C**

**D5 (type 2)**

**C (type 2)**

**D<sup>v</sup>**

**Asus4**

Moderately slow ♩ = 76

Intro  
Gtr. I (12 stg. acoustic)  
A(add9)

(Bells & synth bass enter)

*mp* Sustain all notes

**G** **D** **F** **Asus2** **Asus4** **A**

**1st Verse**

**Asus2** **Asus4** **A**

Gtr. I (12 stg.)  
Rhy. Fig. 1

**A<sup>v</sup>** **G6** **G** **D** **G** **A** **A<sup>v</sup>**

(4) 7fr.

And the men who hold high plac-es must be the ones who start to

Gtr. II (doubles Gtr. I)  
(6 stg. acoustic)  
Rhy. Fig. 1A

*mp*

G D A G5 D A A G5 Gsus2

mould a new\_ re - al - i - ty, clos - er to\_ the heart, clos - er to\_ the heart.\_ The

sustain all notes

2nd Verse  
(Bass enters)  
Repeat Rhy. Fig. 1 + 1A

A<sup>v</sup> G6 G D G A A<sup>v</sup> G D

black-smith and the art - ist re- flect it in\_ their art,\_ they forge their cre - a - tiv - i - ty

A G5 D A G5

clos - er to\_ the heart, yes,\_ clos - er to\_ the heart

Gtr II

(Gtr I & II tacet)

N.C (D)

Ph1 -

(Bells arr. for gtr)

# 3rd Verse

Elec. gtr. (doubled by 2nd gtr.)

A5(type 2)

G5

D

G5

A5(type 2)



los - o - phers\_ and plow - men, each\_ must know\_ his part,\_ to

G5

D

A

G5



sow a new\_ men - tal - i - ty clos - er to\_ the heart, yes.\_

\*Strike bass note only

D

A

G5

D5

A5

G5



clos - er to\_ the heart... yeah!\_ Oh!\_

steady gliss

Guitar solo (Double-time)

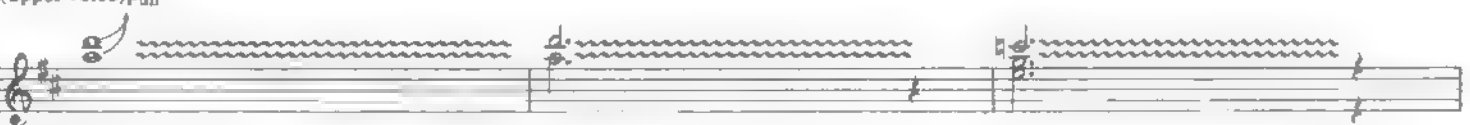
③ open ④ open

G D C(type 2)

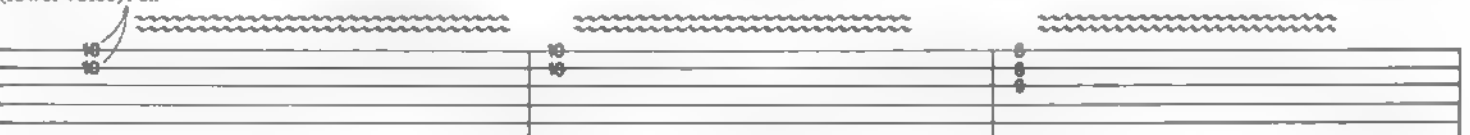
③ 2fr, A



Gtr. I —  
(upper voice) Full



Gtr. II  
(lower voice) Full

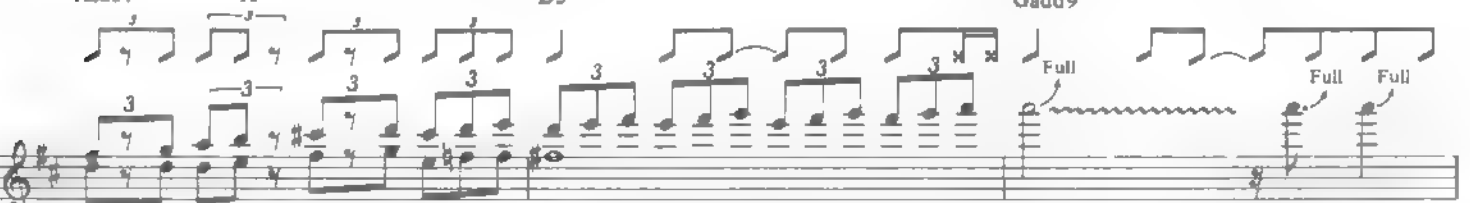


w/Fill 1  
(Gtr. II tacet)  
Gadd9

Asus4

A

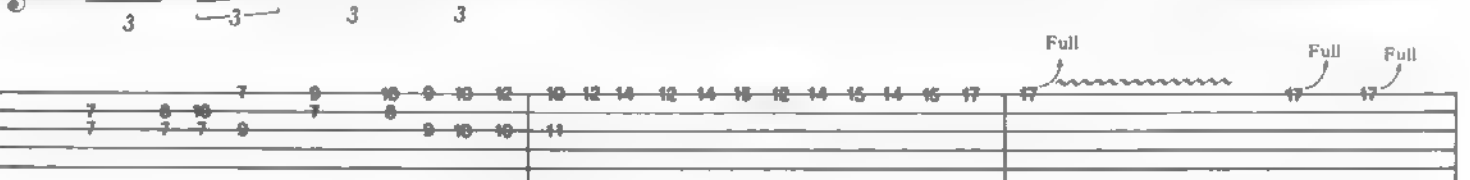
D5(type 2)



Full

Full

Full



Full

Full

Full





**Fill 2**

The musical notation for 'Fill 2' is written on a grand staff. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4, A4, B4, A4, and G4. The bass clef staff has a half note F#3 and a half note E3.

Asus4 A Interlude (12 stg. acoustic gtr.) A(add9) *Play 4 times*

*mf* *cresc* (4th time only) Whoa!

*sl.*

4th Verse (Elec. gtr.) A5(type 2) ① open ② open G5 D G5(type 2) A A5(type 2)

You can be the cap - tain, and I will draw the chart,

\*Top stgs. sail - ing in to des - ti - ny,

⑤ open D A A G5 D A A G5

clos - er to the heart, clos - er to the heart,

Rhy. Fig. 2 D A G5

well, clos - er to the heart! Uh, yeah!

Repeat Rhy. Fig. 2 (till fade)

D A G5 D A G5

Clos - er to the heart, clos - er to the heart, I said,

Full Full Full Full Full Full Full Full

Full Full (trem) Full Full Full Full Full Full

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system is a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. It features a long, sweeping melodic line with various ornaments and a final 'Fade out' instruction. The second system is a single melodic line in treble clef, key of D major, and 2/4 time, featuring a series of 'Full' ornaments and a 'Fade out' instruction. The third system is a single melodic line in treble clef, key of D major, and 2/4 time, featuring a series of 'Full' ornaments and a 'Fade out' instruction. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The first system includes a long, sweeping melodic line with various ornaments and a final 'Fade out' instruction. The second system includes a series of 'Full' ornaments and a 'Fade out' instruction. The third system includes a series of 'Full' ornaments and a 'Fade out' instruction.

## MIDSUMMER'S DAYDREAM

By  
RIK EMMETT, MIKE LEVINE  
and GIL MOORE

**Moderate** ♩ = 88

⓪ = D

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system contains measures 1 through 4, the second system contains measures 5 through 8, and the third system contains measures 9 through 12. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, while the accompaniment is written on a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-5. Dynamics include *sf* (sforzando) and *mp* (mezzo-piano). Performance instructions include 'H P' (Harmonize Pedal) and 'Harm' (Harmonize). The piece concludes with a final cadence in measure 12.

## Poco più mosso

Musical score for "The Wind" by Philip Glass. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score includes a crescendo marking "cresc" and a mezzo-forte marking "mf". The melody is composed of eighth and sixteenth notes, with some triplets. The score is divided into measures by bar lines. The final measure of the excerpt shows a complex rhythmic pattern with a triplet of eighth notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Each system features a vocal line on a treble clef staff and a guitar accompaniment on a six-string staff. The guitar part includes fret numbers (e.g., 10, 11, 8, 7, 5, 3, 4) and specific playing techniques such as slurs (sl), harmonics (HP), and plectrum (P) strokes. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics 'The Rose Tree' are written below the guitar staff, aligned with the corresponding measures.

3 3 3 3 3 3 3 3 3 0  
 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 0  
 5 5 5 5 5 5 5 5

12 14 15 15 14 14 12 12 10 10 8 7  
 10 12 14 12 10 9 7 5

Musical score for "The Rose Tree" featuring a guitar and voice. The score is in 4/4 time and consists of three systems. The guitar part includes a melodic line with various ornaments (H, P, PP, HPP) and a bass line with fingerings. The voice part is a simple melody. The score ends with a final chord and a double bar line.

# BLACK DOG

Words and Music by  
JIMMY PAGE, ROBERT PLANT  
and JOHN PAUL JONES

Moderately Uptempo Rock ♩ = 152  
Free time  
(Bass and guitar w/echo ad lib)

In time  
Band tacet

Hey, hey      ma - ma, said the way you      move, — gon'

make you      sweat, — gon'      make you      groove...      N.C. (A)

Riff A  
\*Gtr. I

*f*      1/2

5 6 7 7 5 7

\*Doubled by Gtr. II

A5

end Riff A

H P      1/4      3

H P      1/4

7 9 5 7 5 7 7 5 7 7 5 7 9 6 6

A5

Ah, ah child, way you shake that thing, gon' make you burn, gon'  
 Hey, hey ba - by, when you walk that way, watch hon - ey drip, can't

N.C.(A)

make you sting, keep a way.

1/2 H P 1/2  
 1/2 H 3 P 1/2

1. A5 2. A5 N.C. (E)

1/4 1/4  
 1/4 1/4

(A) A5

1/4 1/2  
 1/4 1/2



## Chorus

Oh yeah, oh yeah, ah, ah, ah.

A5 C5 A5

## Gtr. I

Full P 3 (4) 2 (2)

## Gtr. II

Full P 3 (4) 2

Oh yeah, oh yeah, ah, ah, ah.

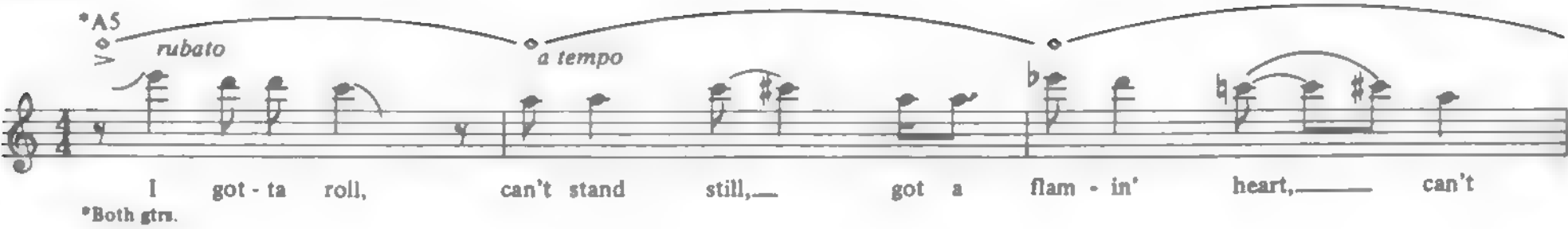
C5 A5 To Coda

Full P 3 (4) 2 (2)

Full P 3 (4) 2

2nd Verse

\*A5  
*rubato*  
*a tempo*

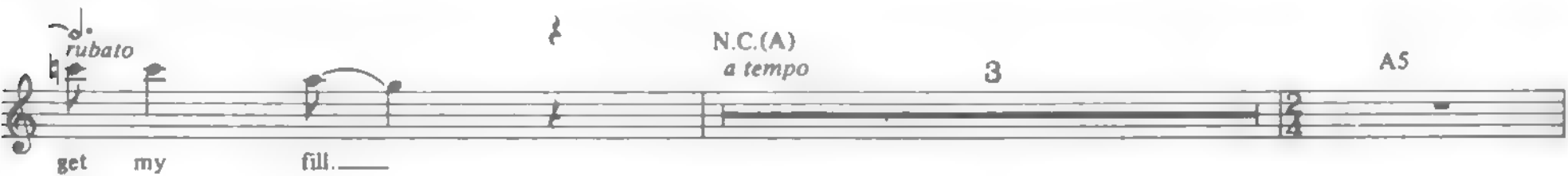


I got - ta roll, can't stand still, got a flam - in' heart, can't

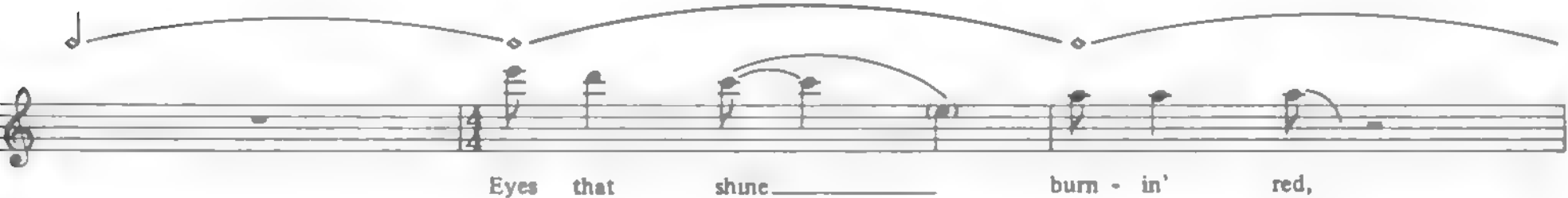
\*Both gtrs.

w/Riff A (both gtrs.)

*rubato*



get my fill.



Eyes that shine burn - in' red,

w/Riff A



dreams of you all through my head.

A5

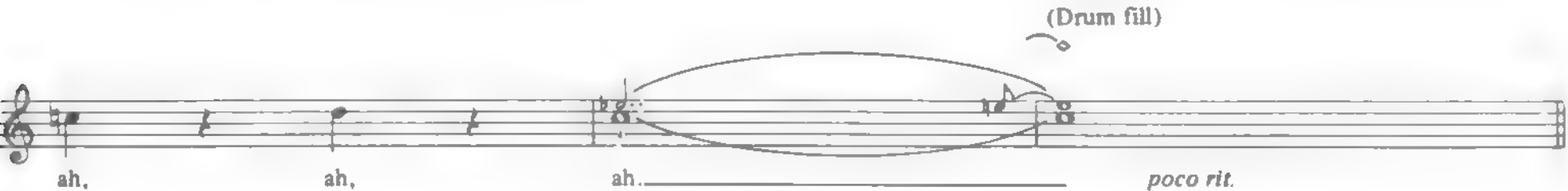


Ah, ah, ah, ah,



ah, ah, ah, ah, ah, ah,

(Drum fill)



ah, ah, ah, poco rit.

Play 4 times,  
Vocal tacet  
2nd, 4th times

Hey ba - by, — whoa, ba - by, — pret - ty ba - by, tell me what you're do - in' now. —  
3rd time: woo me like you do me now. —

A C A G D

Gtr. I  
Rhy Fig 1

Gtr. II  
Rhy Fig 1A

3rd Verse

A5 (Both gtrs.)

(Didn't) take too long 'fore I found out, — what peo - ple mean — by

w/Riff A

down and out. — Spent my mon - ey,

rubato N.C.(A) a tempo 3 A5 rubato 3

took my car. — start - ed (to) tell her friends — she gon' be a star. —

a tempo w/Riff A

I don't know — what I been told, — a

NC (A) 3 A5

big leg wom - an ain't got no soul. *N.C.(A)* 3 *D.S. al Coda*

**4th Verse**

**Coda**

A5

*rubato*

All I ask\_ for, all I pray, \_ \_ \_ \_ \_ stead - y roll-in' wom-an gon'

w/Riff A &amp; Riff B

come my way. —

Need a wom-an gon' hold my hand, but tell me no lies, make me a

w/Riff A &amp; B

hap - py man. —

NC (A) 3 A5

A5 (Both gtrs.)



Ah, ah, ah, ah, ah,

ah, ah, ah, ah, ah, ah, ah.

[illegible]

[illegible]

Chord progression: G D A C A

Staff 1 (Treble Clef):  
 Measures 1-4: G chord (Full), D chord (Full), A chord (1/4), C chord (Full), A chord (1/2 Pull).  
 Measure 5: A chord (1/4), C chord (Full), A chord (1/2 Pull).

Staff 2 (Bass Clef):  
 Measures 1-4: "lazy" (Full), D (Full), A (1/4), C (1/2 Pull).  
 Measure 5: A (1/4), C (Full), A (1/2 Pull).

Staff 1 (Treble Clef):  
 Measures 1-4: G (Full), D (Full), A (Full), C (Full), D (1/2).  
 Measure 5: D (1/2).

Staff 2 (Bass Clef):  
 Measures 1-4: G (Full), D (Full), A (Full), C (Full), D (1/2).  
 Measure 5: D (1/2).

Staff 1 (Treble Clef):  
 Measures 1-4: A (Full), C (Full), A (Full), C (Full), A (Full).  
 Measure 5: A (Full), C (Full), A (Full).

Staff 2 (Bass Clef):  
 Measures 1-4: A (Full), C (Full), A (Full), C (Full), A (Full).  
 Measure 5: A (Full), C (Full), A (Full).

Staff 1 (Treble Clef):  
 Measures 1-4: G (Full), D (Full), A (Full), C (Full), A (Full).  
 Measure 5: G (Full), D (Full), A (Full).

Staff 2 (Bass Clef):  
 Measures 1-4: G (Full), D (Full), A (Full), C (Full), A (Full).  
 Measure 5: G (Full), D (Full), A (Full).

Staff 1 (Treble Clef):  
 Measures 1-4: G (Full), D (Full), A (Full), C (Full), A (Full).  
 Measure 5: G (Full), D (Full), A (Full).

Staff 2 (Bass Clef):  
 Measures 1-4: G (Full), D (Full), A (Full), C (Full), A (Full).  
 Measure 5: G (Full), D (Full), A (Full).

The image shows the first system of the vocal line and piano accompaniment for 'The Wind' by Gustav Mahler. The vocal line is in G major, with notes G, A, C, A. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings like 'Full', 'P', and 'loco'.

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a treble clef and contains the melody, which is divided into four measures corresponding to the lyrics 'C Full', 'A Full', 'G Full', and 'D'. The melody features a triplet of eighth notes in the second measure. The bottom staff uses a bass clef and contains the bass line, which is divided into three measures. The first measure of the bass line is marked with a '(6)' and a '7'. The second measure is marked with a '7' and a '6'. The third measure is marked with a '7' and a '6'. The bass line includes several 'Full' markings with arrows pointing to specific notes.

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a treble clef and contains a melody with various ornaments and triplets. The bottom staff uses a bass clef and contains a bass line with fingerings. The score is divided into measures by vertical bar lines. Above the top staff, there are labels 'A', 'C', and 'A 1/4' with arrows pointing to specific notes. Above the bottom staff, there are labels 'H' and '1/4' with arrows pointing to specific notes. The melody in the top staff includes several triplet markings (three '3's) and wavy lines indicating ornaments. The bass line in the bottom staff includes fingerings (5, 6, 7) and a slur over a group of notes. The score ends with a double bar line and a final note in the bass line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the second measure of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody features various ornaments, including grace notes and slurs, and is marked with 'G', 'D', 'A', 'C', and 'A' above it. The bass line includes fingerings (1-5) and slurs. The piece concludes with a final double bar line.

*Begin fade*

The musical score is written for guitar and consists of five systems, each with a treble and bass staff. The notation includes various musical elements:

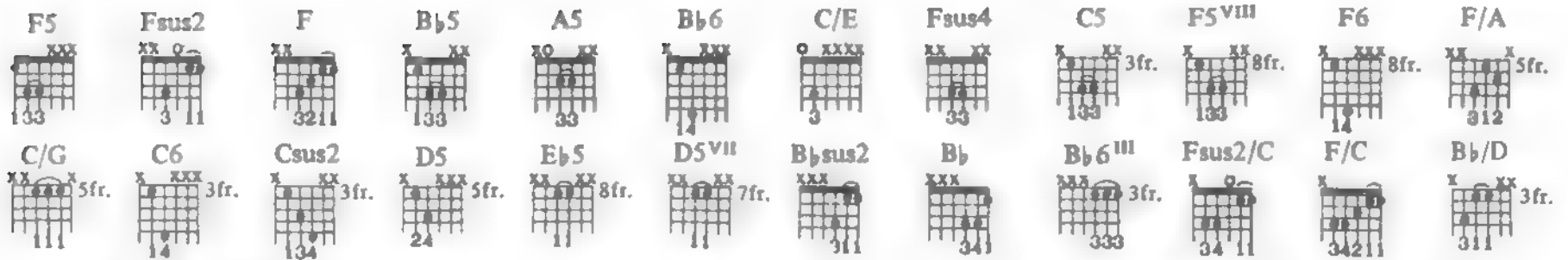
- System 1:** Treble staff features triplets and slurs with 'sl' (sustained) markings. Bass staff has fingerings (2, 4, 2, 4, 2, 0) and slurs. Chords G and D are indicated.
- System 2:** Treble staff has slurs and 'Full' dynamics. Bass staff has slurs and 'Full' dynamics. Chords C, A, G, and D are indicated.
- System 3:** Treble staff has slurs and '1/4' markings. Bass staff has slurs and '2' markings. Chords A, C, and A are indicated.
- System 4:** Treble staff has slurs and 'Full' dynamics. Bass staff has slurs and 'Full' dynamics. Chords G, D, A, C, and A are indicated.
- System 5:** Treble staff has slurs and 'Full' dynamics. Bass staff has slurs and 'Full' dynamics. Chords G and D are indicated.

The score concludes with a *Fade out* instruction.



# START ME UP

Words and Music by  
MICK JAGGER and KEITH RICHARDS



Intro Moderate Rock  $\text{♩} = 124$   
\*Gtr I  
(Keith Richards)

Chord progression: C, F/C, C, F/C, Bb

\*Tune to open G (6) = D, (5) = G, (4) = D, (3) = G, (2) = B, (1) = D

Chord progression: C, F/C, C, F/C

Gtr. II (Standard tuning)  
(Ron Wood)

1st Verse

Bb Eb/Bb Bb Eb/Bb Bb

Gtr. II E F5 E F5 Fsus2 F Fsus2 F Fsus2

Rhy. Fig. 1A

If you start me up, if you start me up I'll

Rhy. Fig. 1

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③ open B5      A5 Bb5 Bb6 Bb5      ⑤ open A F5 (root)      C/E F5 C/E F5      ② open

nev - er stop,--      if\_\_\_ you start me up,      if\_\_\_ you start me up I'll

A5 Bb5      A5 Bb5 Bb6 Bb5      Fsus2 F      Fsus2

nev - er stop,--      I've been run - nin' hot, tuh,--

F Fsus2 F      ③ open Bb5      ⑤ open ⑥ 3fr ⑤ 3fr ④ open Bb6 Bb5 A G C E F5 (root)      Fsus4 Fsus2

you got me just a - bout to blow my top,--      if\_\_\_ you start me up, uh,--

rake

(Fsus2) F Fsus2 F <sup>3</sup> open Bb5 Bb6 Bb5 Bb6 Bb5 Bb6 Bb5

if \_\_\_\_ you start me up I'll nev - er stop, nev - er stop, nev - er stop, I'll nev - er stop. \_\_\_\_

H

Chorus

Rhy. Fig. 2A C5 D5 sl F5<sup>VIII</sup> w/Rhy. Fill 1 (below) C5 F6 F5<sup>VIII</sup>

You make a grown \_\_\_\_ man cry, \_\_\_\_ you make a grown \_\_\_\_ man

Rhy. Fig. 2 A H (8va) sl A H

w/Rhy. Fill 1 C5 F6 F5<sup>VIII</sup> w/Rhy. Fill 2

cry, \_\_\_\_ you make a grown \_\_\_\_ man cry. \_\_\_\_

sl sl

Rhy. Fill 1

sl

Rhy. Fill 2

H sl

Chords: C5 F/A C/G F/A C/G C5 C6 C5 E D C5 C<sup>2</sup> C6 C5 C6 \*D<sup>5</sup> <sup>1/2</sup>

④ 2fr. open

Spread out the oil, the gas - o - line, I walk smooth ride in a

*p*

\*Bend D ⑤ 5fr. 1/2 step and release

Chords: C6 C5 D F F<sup>2</sup> F F<sup>2</sup> F F<sup>2</sup> F F<sup>2</sup>

④ open 3fr.

mean, mean, ma - chine, steady gliss.

*sl* *sl* *p*

Chords: A5 B<sup>5</sup> B<sup>6</sup> B<sup>5</sup> A G C

⑤ open ⑥ 3fr. ⑤ 3fr.

(root)

start it up You can

2nd Verse

Repeat Rhy. Fig. 1 & 1A

Chords: E F5 E F5 F<sup>2</sup> F F<sup>2</sup> F F<sup>2</sup> B<sup>5</sup> A5 B<sup>5</sup> B<sup>6</sup> B<sup>5</sup>

⑥ open ⑥ open ③ open ④

start me up, (uh, huh), kick on the start - er give it all you've got, you got, you got, I

⑤ open A F5 C/E F5 C/E F5 ③ open ④ A5 Bb5 A5 Bb5 Bb6 Bb5

can't com-pete, with the rid-ers in the oth-er heats, if you

Gtr. III (overdub—standard tuning)

*mf* H P H H P H

Full Full Full

sl

Fsus2 F Fsus2 F Fsus2 F ③ open ④ Bb5 Bb6 Bb5 A G C ⑤ open ⑥ open ⑤ 3fr.

rough it up. (yeah) if you like it you can slide it up, slide it up, slide it up, slide it up.

H P H H P H

sl

Chorus

Repeat Rhy. Fig. 2 & 2A

C5 D5 F5<sup>VIII</sup> w/Rhy. Fill 1 C5 F6 F5<sup>VIII</sup>

Don't make a grown man cry, don't make a grown man

w/Rhy. Fill 1 C5 F6 F5<sup>VIII</sup> w/Rhy. Fill 2

cry, don't make a grown man cry

C5 C6 C5 (root) C6 C5 C6 C5 (root) C6 C5 (root) C6 C5 \*F5<sup>VIII</sup> Eb5 D5<sup>VII</sup> \*C5

My eyes di-late, my lips go green, my hands are greas-y, she's a

Gtr I

w/Rhy. Fill **3**

**Fsus2 F Fsus2 F Bbsus2 Bb Bbsus2**

mean, 1/2 mean, ma - chine, start it up.

1/2 H

**3rd Verse**

**Bb Bbsus2 Bb Bbsus2 Fsus2 F Fsus2 F Fsus2 F Bbsus2 Bb**

You s - start me up, ah, (dig) ah, you've got to... you've got to

H H

**Bb 6 III Bb Bbsus2 Fsus2 F Fsus2 F Fsus2 F Fsus2**

nev - er, nev - er, nev - er stop, slide it up, hoo! Ah, pick it up, just

**Rhy. Fill **3****

H

Chorus  
w/Rhy. Fig. 2A

Bbsus2 Bb Bbsus2 Bb Bbsus2 C5 D5 F5 VIII

start it up, — start it up, nev - er, nev - er, nev - er. You make a grown — man

(Feedback)

*sl*

w/Rhy. Fill 1 C5 F6 F5 VIII w/Rhy. Fill 1

cry, — you make a grown — man cry, —

*sl* *sl*

C5 F6 F5 VIII w/Rhy. Fill 2 C5 F/A C/G C5

you make a grown — man cry — Ride like the wind,

*sl*





③ open B♭5      ⑤ 5fr. D \*B♭5      B♭6 B♭5 B♭6 B♭5 C F#sus2 F      F#sus2

nev - er stop, uh, nev - er stop, uh, nev - er, nev - er, nev - er stop. Start me up,

H P

H P

\*D & G stgs. only (next bar also).  
w/Fill 1

F F#sus2 F F#sus2 (root)      ⑤ 5fr. D \*B♭5      C5 B♭5 B♭/D      ⑤ 3fr. C F#sus2 F      †F#sus2 F F#sus2

nev - er stop, nev - er stop. You, you, —

sl

†Top stgs (this beat only)

F F#sus2 F F#sus2      ③ open ④ B♭5      w/Fill 2      C/E F5 C/E F5

you make a grown man cry, — you, —

Fill 1

Full

\*slow bend

Full

\*The open string is bent by pushing down on it behind the nut with the fret hand

Fill 2

Full

Full

sl

w/Fill 3

C/E F5 C/E F5 C/E A5 Bb5 A5 Bb5

w/Fill 4

C/E F5 C/E F5

you make a dead man come, you, you,--

Begin fade

③ open

w/Fill 5

Fade out

Fsus2 F Fsus2 F Fsus2 Bb5

F Fsus2 (root)

F5 VIII Eb5

you make a dead man come you, you,--

you make a dead man come you, you,--

you make a dead man come you, you,--

you make a dead man come you, you,--

# LIVIN' ON A PRAYER

Words and Music by  
JON BON JOVI, RICHIE SAMBORA  
and DESMOND CHILD

Esus2<sup>II</sup> C D Esus4 E5<sup>II</sup> Em Esus2 C<sup>III</sup> D<sup>V</sup> D5 E5 Em (type 2)  
 Csus2 G5 Dsus4 C5 D5 (type 2) E5 (type 2) Dsus2 G5 (type 2) Ebsus2 F5 B<sup>b</sup> E<sup>b</sup>

Moderate Rock ♩ = 126

Intro

Keyboard (arr. for gtr.)

Esus2 Esus2/C Esus2/D Esus2 Esus2/C Esus2/D

*pp* — *mp* *cresc* *mf*

Gtr. II (Kybd.)

(Bass enters)

Esus2 Esus2/C Esus2/D Gtr. I Esus2<sup>II</sup>

(elec. gtr.) Riff A

*mf* (w/ "Talk box" effect)

C D Esus4 E5<sup>II</sup> C D Em

(Spoken) Once upon a time not so long ago

1st Verse  
Rhy. Fig. 1

Em Esus2 Em

*sim* *3*

Tom-my used to work on the docks, — un-ion's been on strike, he's down on his luck, it's

w/ Riff A (Gtr. I) 2 times

(Both gtrs.) C D Em (end Rhy. Fig. 1) Repeat Rhy. Fig. 1

*sim*

tough, — so tough. — Gi-na works the din-er all day, —

Esus2 Em

work-in' for her man, she brings home her pay for love, —

w/Riff A (2 times)

D Em

hmm, — for — love — She says: We've got to

Pre-chorus

CIII Dv E D5 E5 E CIII Dv E D5 E5 E

hold — on — to what we've got. It does-n't make a dif-f'rence if we make it or not. We've

CIII Dv D5 E5 CIII Dv 3 E 12fr. sl.

got each — oth — er and that's a lot. For — love, — we'll give it a shot!

Chorus

Em (type 2) E Csus2 Dv E G5 CIII Dv

Oh, we're half — way — there, — oh, — liv — in' on a prayer. —

Em (type 2) E Csus2 Dv E G5 CIII Dv

Take my — hand, — we'll make it, I swear. — Oh, — liv — in' on a prayer. —

2nd Verse

w/Riff A (2 times) w/Rhy. Fig. 1 (2 times) & Riff A (16 times)

Em Esus2 Em

Tom-my's got his six-string in hock, — now he's hold — ing in what he

w/Fill 1

C D Em

used to make it talk so tough, — hmm, — it's tough. —

Fill 1

Full Full Rva- 1 1/2 loco 2 1/2 trem bar 2 1/2

Full Full sl 1 1/2

14 14 (14) (14) 15 17 (17) (17)

\*Depress bar as far as possible



Em (type 2) C5 D5 (type 2) @3fr. A

P.M. Hoo! We got - ta hold on,

Full Full Full Full Full Full Full

sl sl

15 16 17

D5 (type 2) E5 (type 2) Dsus2 C5 D5

read - y or not. You live for the fight when that's all that you've got.

3 3

G5 (type 2) Eb sus2 F5 @1fr. Bb Eb @open E F5 @open E

Chorus Wo, we're half - way there. Wo, liv - in' on a prayer.

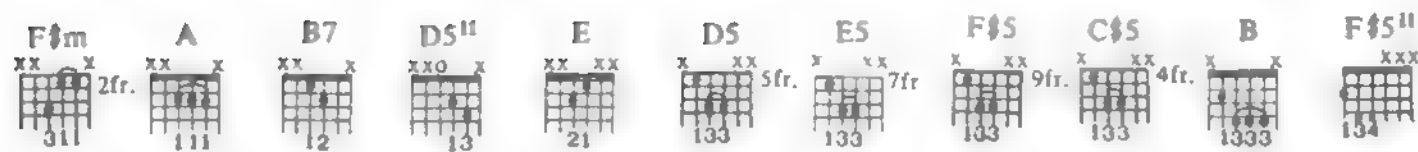
G5 (type 2) Eb sus2 @1fr. F5 Bb Eb @open E F5 @open E

Take my hand and we'll make it, I swear. Wo, liv - in' on a prayer.

Repeat and fade

# ROCK ME

Words and Music by  
MARK KENDALL, JACK RUSSELL,  
ALAN NIVEN & MICHAEL LARDIE



Moderate Rock  $\text{♩} = 144$   
Triplet feel ( $\text{♩} - \text{♩} - \text{♩}$ )

Intro (Bass) 3 (w/Ad lib vocal) Gtr. I F#m B/F# 1/2 1/2 F#m

*mf*

P

trem bar

P

B/F# 1/2 1/2 F#m Full sl

don't pick Let ring Full sl

P

sl

1 2 sl

trem. bar 1/2 don't pick sl

sl sl sl

sl Full 1/2 grad release 1/4

sl Full 1,4

sl

## 1st Verse

N.C. (F8m)

N.C. (F#m)

Sweet lit - tle ba - by, you don't have to go.

Lit - tle ba - by, tell me you won't go.

Oh, we'd be so good to -

geth - er if we had the time.

Oh,

Full

Full

Full

Full

Full

sl

don't pick Let ring - I

Full

Full

Full

Full

sl

(10) (10)

sl



be-in' a-lone's \_\_\_\_\_ a no-where s-state of mind... (cont in slashes)

Oo, lov-in' ain't no crime, oh, no.

I see your man ain't here,

he don't care. Uh,

when the night is gone, uh, we'll move on. (cont. in notation)

We'll have to find a way to

face another day.

H

H

F#m A B7 D5<sup>11</sup> E F#m A B7 D5<sup>11</sup> E F#m A B7 D5<sup>11</sup> E F#m B7 D5<sup>11</sup> N.C. (F#m)

[illegible]

The musical notation for the guitar solo is presented in two systems. The top system features a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note C5, and a quarter note D5. The melody continues with a quarter note E5, a quarter note F#5, and a quarter note G5. A triplet of eighth notes (A5, B5, C6) is marked with a '3' above it and the instruction 'Let ring' below it. This is followed by a quarter note D6, a quarter note E6, and a quarter note F#6. A triplet of eighth notes (G6, A6, B6) is marked with a '3' above it and the instruction 'Full' below it. The melody concludes with a quarter note C7, a quarter note B6, and a quarter note A6, all marked with 'Full' below them. The bottom system consists of two staves. The top staff of this system has a treble clef and a key signature of one sharp. It contains a quarter note G4, a half note A4, and a quarter note B4. The bottom staff of this system contains a quarter note G4, a half note A4, and a quarter note B4. The notation is in a standard musical format with a treble clef and a key signature of one sharp.

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes and rests connected by beams and slurs. Above the staff, there are handwritten annotations: 'Full' above a group of notes, 'P' and 'H' above a pair of notes, and 'trem bar' with two downward-pointing slurs above a final group of notes. The bottom system consists of two staves. The left staff contains a sequence of numbers: (16), 17, 16, (16), 14, 16, 14, 16, (16), 16, 16, 14, (14), (14), (14). The right staff contains the numbers 2 and 2. Above the left staff, there are handwritten annotations: 'Full' above a group of numbers, 'P' and 'H' above a pair of numbers, and 'trem bar' with two downward-pointing slurs above a final group of numbers.

### 2nd Verse

$$N \subset (F \otimes M)$$

Search the world... for some-one I'll nev - er find

Some-one who ain't, oo, the hurt-in' kind.

**F#m** **A** **B7** **D5** **E** **F#m**

Oo, \_\_\_\_\_ if you stay the night, oh yeah.

**A** **B7** **D5** **E5** **F#5**

we'll make the wrong seem right, so come on now Rock

**Chorus**  
**Gtr. I** **(F#5)** **C#5 D5** **E5** **D5** **E5** **F#5**

me, rock me, hold me through the night. Rock

**Gtr. II**

*f*

(14) 14 16 (16) 10 9 9 (9) 7 7 5 (7) 7 7 9 9

**C#5 D5** **E5** **(Gtr. I doubles Gtr. II)** **Esus4** **E** **F#5**

me, rock me, roll me through the night. Rock

(11) 14 16 (16) 10 9 9 (9) 10 (10) 9 9 7 7 9 9 7 9

**C#5 D5** **E5** **D5** **F5** **B5**

me, rock me, roll me through the night

(11) 14 16 (16) 10 12 9 (9) 7 (7) 7 9 9 7 7 9 7 9

(Gtr. I out)  
N.C. (F♯m)

with burn - ing love... to - night.

sl. Fdbk dim

sl. Fdbk pitch: C♯

Interlude  
N.C. (F♯m)  
Riff A-----

w/Riff A (5 times)

trem bar

## 3rd Verse

N.C. (F♯m)

Sweet lit - tle babe, oh, don't you go. You

1/2 1/2 P 3

1/2 1/2 P 3

ain't so, oo, in - no - cent I know

sl.

sl.

**F#m**  
Rhy. Fig. 1

**A**

**B7**

**D5<sup>11</sup>**

(end Rhy. Fig. 1)  
**E F#m**

Oo, I know your heart's like mine, oh yeah.

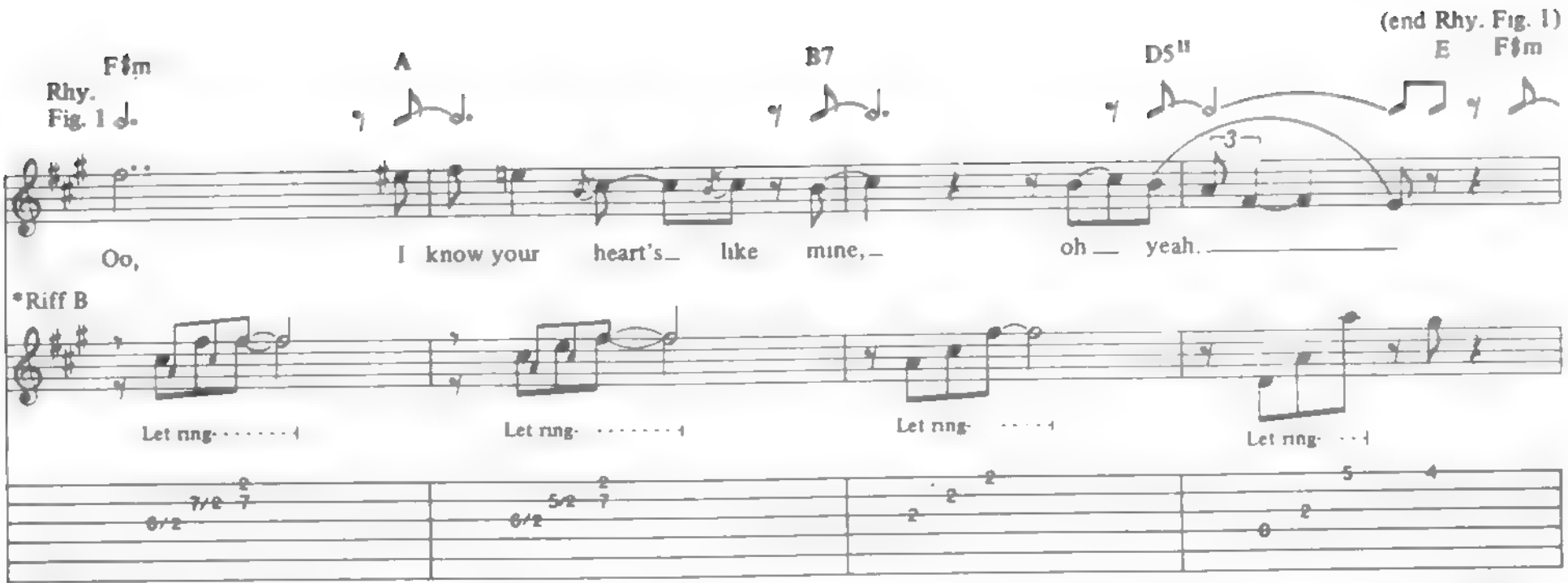
**\*Riff B**

Let ring- - - - - 1

Let ring- - - - - 1

Let ring- - - - - 1

Let ring- - - - - 1



\*Use cue notes only when Riff B is repeated.

**Rhy. Fig. 1A**

**A**

**B7**

**D5<sup>11</sup>**

And I will find the time to

(end Rhy. Fig. 1A) w/ Rhy. Fig. 1A

**E F#m**

make you mine. Oo,

**A**

**B7**

and if your love goes bad,

w/ Rhy. Fig. 1A (1st 3 bars only)

**D5<sup>11</sup>**

**E F#m**

**A**

if it makes you sad, and

**B7**

**D5<sup>11</sup>**

**E5**

**F#5**

I'll be back for more, hmm, at your door Rock

**Chorus (F#5)**

**C#5 D5**

**E5**

**D5**

me, rock me, roll me through

(2nd, 3rd times only) Rock me. (2nd, 3rd times only) Rock me now

**\*Gtr. III** *8va*

**Gtr. II** *f*



\*(2nd time only)

E5 F#5 C#5 D5 E5

the night... Rock me, (1st time only) Rock me. (2nd, 3rd times) Come on. rock me, (1st time only) Rock me now...

(Play cue notes 2nd, 3rd times only)

w/Fill 1 (3rd time only)

(Gtr. I doubles Gtr. II)

Esus4 E

F#5 \*Sing B 3rd time only. C#5 D5

roll me through... the night... Rock me, (2nd, 3rd times only) Rock me rock

E5 D5 E5 B

me, (2nd, 3rd times only) Rock me now... roll me through... the night...

sl.

\*Sing F# 3rd time only

sl.

Fill 1 (Gtr. III)

8va- Full

Full

3rd time to Coda (Repeat on D S only)

1 Be - fore the morn - ing light, \_\_\_\_\_ we'll burn \_\_\_\_\_ with love \_\_\_\_\_ to - night. \_\_\_\_\_  
2. There's no wrong or right, \_\_\_\_\_ we'll burn \_\_\_\_\_ with love. \_\_\_\_\_ Rock \_\_\_\_\_  
3 There's noth - ing left \_\_\_\_\_ to do, \_\_\_\_\_ but \_\_\_\_\_

(Both gtrs )

3 3 3 3

P.M. . . . . P.M. . . . .

3 (On D S 1st time only)

NC (F#m) *3*

Burn with love to - night

\*Gtr. I

*dim* *f* *3*

9 (9) (9) (9)

\*Gtr II out  
Guitar solo  
N.C (F#m)  
Full Full  
Full Full  
P  
P  
1/4  
1/4  
Full  
Full





Coda

D5 E5 F#m B/F# F#m

make sweet love to you.

\*Gtr. I

P.M.-----

*mf*

\*Gtr. II out.

P

3 w/Ad lib vocal B/F#

F#m Full Full Full Full

Let ring-1 3

P

B/F# F#m

P

B/F# F#m

P

[illegible]

The musical score is for the piece "The Wind" by George Gershwin, featuring a guitar solo and piano accompaniment. The score is written for guitar and piano, with the guitar part in the upper staff and the piano part in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4.

The guitar solo begins with a treble clef and a key signature of one sharp. The melody is characterized by slurs, slurs, and slurs, indicating a flowing, melodic line. The solo includes a section marked "A.H." (Allegretto) and a section marked "loco" (loco). The solo concludes with a "Fade out" instruction.

The piano accompaniment is written for the right hand (treble clef) and left hand (bass clef). The right hand part features a series of chords and single notes, while the left hand part provides a steady, rhythmic accompaniment. The piano part includes a section marked "trem. bar" (tremolo bar) and a section marked "F#5" (F#5).

The score is divided into measures, with measure numbers 14, 16, and 18 indicated. The guitar solo is marked with measure numbers 14, 16, and 18. The piano accompaniment is marked with measure numbers 14, 16, and 18.

**A.H.**  
**pitch: E**

- Depress trem. bar before striking note

**BAD MEDICINE** / BON JOVI  
**BLACK DOG** / LED ZEPPELIN  
**BLACK MOUNTAIN SIDE** / LED ZEPPELIN  
**CLOSER TO THE HEART** / RUSH  
**GIRLS, GIRLS, GIRLS** / MOTLEY CRUE  
**HERE I GO AGAIN** / WHITESNAKE  
**LADIES' NITE IN BUFFALO?** / DAVID LEE ROTH  
**LIVIN' ON A PRAYER** / BON JOVI  
**MIDSUMMER'S DAYDREAM** / TRIUMPH  
**MR. SCARY** / DOKKEN  
**NEW WORLD MAN** / RUSH  
**OVER THE HILLS AND FAR AWAY** / LED ZEPPELIN  
**ROCK ME** / GREAT WHITE  
**SKYSCRAPER** / DAVID LEE ROTH  
**STAIRWAY TO HEAVEN** / LED ZEPPELIN  
**START ME UP** / ROLLING STONES  
**STILL OF THE NIGHT** / WHITESNAKE  
**STONE IN LOVE** / JOURNEY  
**TOBACCO ROAD** / DAVID LEE ROTH  
**UNCHAIN THE NIGHT** / DOKKEN  
**WAIT** / WHITE LION  
**WANTED DEAD OR ALIVE** / BON JOVI  
**WHOLE LOTTA LOVE** / LED ZEPPELIN  
**YOU GIVE LOVE A BAD NAME** / BON JOVI  
**YYZ** / RUSH